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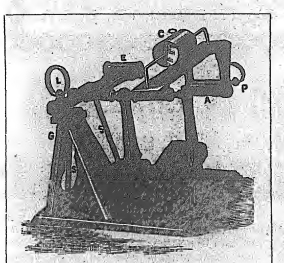

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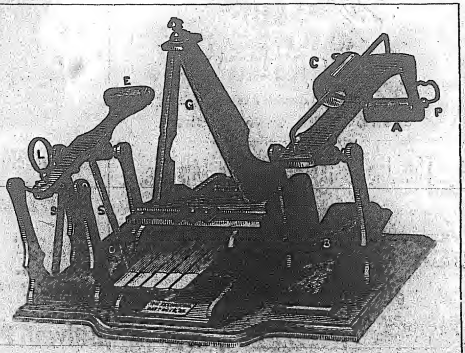

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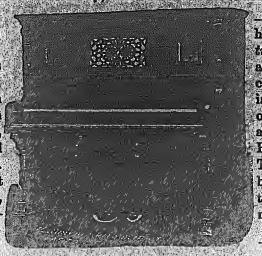

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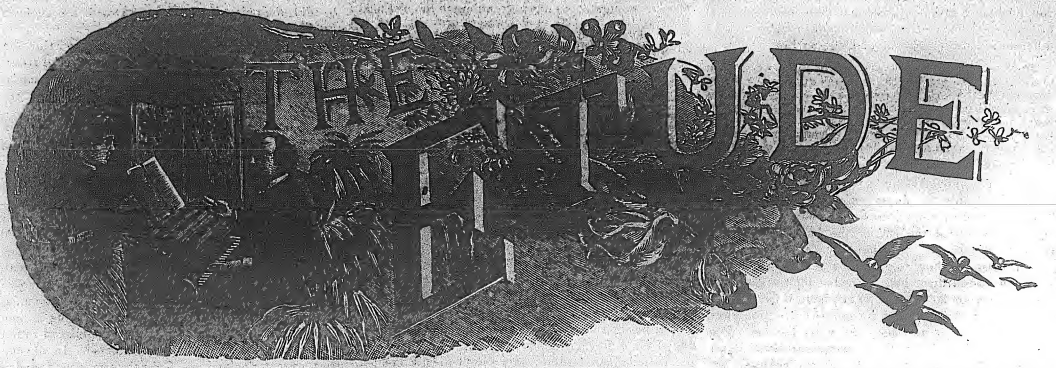

VOL. XI. PHILADELPHIA, PA., JANUARY, 1893. NO. 1.

THE ETUDE.

PHILADELPHIA, PA., JANUARY, 1893.

A Monthly Publication for the Teachers and Students of Music.

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The courts have decided that all subscribers to newspapers are held responsible until arrearages are paid and their papers are ordered to be discontinued.

THEODORE PRESSER,

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Musical Items.

HOME.

IT is rumored that Gilmore's Band is to be divided.

MADAME NORDICA is to make a concert tour through the country.

AUGUST COTTLOW, a young pianist, is making a tour of the East.

JULES LEVY is an applicant for the leadership of Gilmore's Band.

PADEREWSKI sailed from England on the Teutonic, December 14th.

AUGUST HYLLESTED is to play with the Thomas Orchestra during the season.

AN effort is being made to secure the Wagner Museum of Vienna for New York city.

SCHARWENKA'S opera, "Mataswintha," has been completed, and will be first produced at Munich.

ANTON SEIDL is to take his entire orchestra to Chicago, in May, for a five months' engagement.

PADEREWSKI'S San Francisco dates are the 8th, 11th, 12th, and the afternoons of the 10th and 13th.

A CONCERT was given by the pupils of the Klauser Music Institute, in Milwaukee, on December 7.

MR. LEOPOLD GODOWSKI, pianist, played before the Pennsylvania S. M. T. A. at Reading, December 27th.

DR. FLORENCE ZIEGFELD says the International Temple of Music will cause a musical sensation next summer.

MR. WM. H. SHERWOOD has written a letter highly commending Mr. H. W. Nicholl, of New York, as a composer.

MR. WILLIAM J. HENDERSON, the musical litteratenr and critic, has been lectnring before the Art Society of Pittsburgh.

MESSRS. Tschaikowski, Sapellnikoff, and Madame Sophie Menter will make a tonr of the United States next season.

A VENEZUELAN pianist, Mr. Redescal Uzcalequi, made his *début* at Hardman Hall, New York, and won a decided artistic success.

GERSTER, the once great soprano, expresses the hope of a trip to the United States next year. It is said her voice is as brilliant as ever.

MADAME FURSCH-MADI has severed her connection with the New York College of Music, and will receive private pupils at her residence in New York.

A SERIES of six lectures by Dr. Hugh Clarke has been given at Association Hall, Philadelphia, in the University Extension Course. They are to be repeated after the holidays in Germantown.

FOREIGN.

SUPPE, the eminent composer, is seriously ill.

"DIE WALKURE" is to be given in Paris in April.

IT is reported that there are to be more Patti farewells.

EUGENE D'ALBERT is completing his first opera, "The Ruby."

THE Bayreuth Dramatic School now numbers twenty pupils.

PADEREWSKI has renewed his last season's triumph in London.

SANTLEY, the famous English baritone, is threateued with cancer.

SIEGFRIED WAGNER, son of the great composer, is planning an American trip.

FRANZ RUMMEL has been very successful in Berlin and in Holland with his piano recitals.

MADAME SEMBRICH recently sang songs in German, Russian, Polish, French, and Italian.

VERDI has declined the degree of Mus. Doc. offered him by the University of Cambridge.

HERR MORWITZ MOSZKOWSKI is to conduct the Berlin Philharmouic in place of Dr. Jachim.

JANUARY 2d was the fiftieth anniversary of the first production of Wagner's "Flying Dutchman."

THE third centenary of Palestrina occurs on February 2d. An appropriate celebration is to be held in his native town.

VERDI has completed the orchestration of the score of his, opera "Falstaff," and is now at work upon a new one called "King Lear."

THE united Wagner Societies of Berlin and Potsdam gave their first great orchestra concert under the conductorship of Prof. Karl Klindworth.

THE Paris *Temps* writes of the Conservatorie: "Most of the girls have such small, thin voices that sopranini and not soprani seems the correct name for them."

AT a late examination of the Paris Conservatory only eleven men and twenty-four women were admitted out of one hundred and thirty-nine and eighty-eight applicants.

LETTERS TO TEACHERS.

BY W. S. B. MATHEWS.

QUES.—Can a teacher expect to accomplish the desired results from Mason's Method, who has had no instruction in it? The instruction, certainly seems comprehensive, and I might say exhanstive, and yet the application seems almost an impossibility without the aid of a teacher who thoroughly and practically understands the system from begiuning to end. K. S.

ANS.—This is a very difficult question, and to judge from my experience as a teacher I would say that it is very doubtful. I think the teacher might take a beginner and give him iustrnctions according to Mason's Method and accomplish satisfactory results, but all the usnal instruction at the piano is so fatally defective in regard to the condition of the arm and wrist that the pure legato and the Mason elastic touch, as well as his very light touch, are all alike impossible. If you will begin with the arm exercises as directed in the revised edition of Volume I, and will take np the octave practice within a few weeks later, and will carry along practice in all four volumes simultaneously as he directs, and making this about one-third of your total practice, devote the remainder to the study of Bach, Schumann, and a few brilliant pieces, learning them by heart and playing them well, you will undoubtedly accomplish very satisfactory results. The corner stone of progress in piano playiug is versatility, combined with thoroughness. If you can change often enough and learn a certain number of things well enough, you will certainly become a player. The flexible and respousive wrist and arm are the strategic points upon which everything depends. A prolonged practice in the early stages of piano playing of five-finger exercises, or other purely hammer motions of the fingers, with a carefully stationary arm, establishes a mechanical habit incompatible with musical playing. It has to be entirely undone later if anything like expressive work is to be accomplished. Mason begins with a free hand, loose wrist, and free arm, aud keeps them free all the while. The result is that power, sonority, and delicacy of nuance all come along together.

QUES.—In nsing Touch and Technic what other work is used in connection with it, and how soon should a beginner take np the additional work? MISS H.

ANS.—Mason's Touch and Technic is of the nature of an encyclopedia of pianoforte technic. It contains the whole story of tonch and passage work of every kind. It is therefore a book which a beginner draws upon for his very first exercises and which the most advanced student never gets beyond. In the first and perhaps the second grades the exercises can be given by rote if the teacher knows the system well enongh. In that case she will do well to follow the general outlines laid down in my "Graded Course of Piano Studies," Vol. I and II. From this point on the pupil should possess the books

of Tonch and Technic, because in that case the lessons could be more easily assigned and there is a great deal of incidental instruction which mnst receive a very different attention from that of being read over.

QUES.—I have a pupil seven years old who takes music from Grade 4, but cannot reach an octave. If he does not have special exercises in preparing for octave work he will not be able to reach an octave for about two years. Is it wise to give exercises for stretching the hands? I find some difficulty in selecting pieces without octaves. Shonld so small a child use the pedal nnder any circumstances? E. M. B.

ANS.—You should begin to stretch the hand immediately. Mason's two-finger exercises are the best. Those in broken thirds, in sixths and especially the octave exercises at the end of the book of the new edition of Volume I. The publishers will send you a list of pieces without octaves for such cases, but of course the hand must be stretched as soon as possible. The only cantion is that yon do not lame it (which you will recognize by the hand being sore some time after practice), and that you keep the wrist flexible. For this purpose Mason's two-finger exercises and the quasi octave exercises in sixths in his fourth volume. So small a child, if able to play the piano at all, should be taught to use the pedal at once on scientific principles. Mason's Studies for pedal in his fourth volume are magnificent.

QUES.—In Mason's two-finger exercises the metronome mark for changing legato is half note equals 60. Is four counted to each measure or two, as the metronome will tick twice in each measure?

ANS.—I think four is better, because it cnltivates the feeling of repose.

Questions and Answers.

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. IN EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN, or the questions will receive no attention. In no case will the writer's name be printed to the questions in THE ETUDE. Questions that have no general interest will not receive attention.]

QUES.—Will yon please state in THE ETUDE Qnestion Colnmn how to set the Maelzel metronome to different tempos? as for instance, for waltz time it is set at 160; also, how adjnst it for pieces marked "80 allegretto?" M. E. J.

ANS.—Evidently yon mean 160 = ♩ in waltz tempo. Place the weight on the pendulum at 160, and allow a tick for each qnarter note. The other part of your qnestion is also not clear. The pendulnm is placed at 80, but whether the value of quarter, eighth or half note is allowed each tick is not explained by the word "allegretto." See answer to A. B.

QUES.—Will you please tell me through the Question and ANSWER Colnmn of THE ETUDE how the first part of Rnbinstein's melody in F is played, that is, which hand should take the melody? Also what a metronome mark such as this ♩ = 80—would mean? A. B.

ANS.—1. The melody in the piece mentioned is taken by the thumbs of both hands. There are editions published in which such a method of playing it is indicated. It may be procured through the publisher of THE ETUDE.
2. The metronome mark signifies that a dotted qnarter should be played to each tick of the metronome. If the piece be written in $\frac{6}{8}$ time, there should be two ticks of the metronome to each measure; in other words three eighth notes must be played to each tick. A. L. M.

QUES.—Do you consider the following arrangement of grades in music, stndies, etc., sufficiently progressive for pupils, or can you recommend a better?

Grade I.—Kohler's Op. 190, Bk. I; major scales one octave; major scales, two octaves.

Grade II.—Loeschorn's Op. 65, Bk. II; review major scales; learn minor scales.

Grade III.—Loeschorn's Op. 66, Bk. I; learn major scales in thirds and sixths; review minor scales.

Grade IV.—Czerny's Op. 299, Bk. I and II; learn minor in thirds and sixths; review major and minor scales.

Grade V.—Czerny's Op. 299, Bk. III and IV; diatonic chords and arpeggios; chromatic scales.

Grade VI.—Kalkbrenner's Op. 143, Bk. I and II; general review of scales.

Grade VII.—Cramer's Fifty Studies.

Grade VIII.—Bach's Prelndes and Fugnes, Bk. I and II; review Cramer's Studies and Scales.

In playing scales major or minor in thirds and sixths, which is preferable, to finger according to the method in Herz' Scales, No. 290, or begin third or sixth with the finger which would fall on that note of scale, *i. e.*, Will I begin the third of scale C with third finger or first? S. W.

ANS.—In answer to S. W.'s inquiry concerning a graded list of studies, etc., we would call attention to the series of lists of snch stndies and pieces which THE ETUDE gives to its readers. The list sent by S. W. is not comprehensive enough, being confined to too narrow a range of composers, and some of the stndies given are antiqnated. Scale playing in its various forms is valnable and should be systematically done. Much is being said about what is the best preparation for scale playing. There is, perhaps, too much of a tendency to spend more time in preparation than in the doing. The mania for analyzing is qnite prevalent and we sometimes try to analyze more than is necessary. Snch is the case in scale playing. All the preparation needed to play scales is to play them, paying attention to the proper position of the hands and to a complete controlling of the different motions involved. Mason's Touch and Technic, part II, the Scales Systematically Treated, is a very valnable contribution to scale literatnre, and treats the subject exhanstively.

QUES.—Which is the proper or preferred fingering in playing octaves—1 and 5 on white keys and 1 and 4 on black, or is the 5th also used on the black keys?

Also be so kind as to give a short sketch of the life of H. Lichner, and very greatly oblige, M. W.

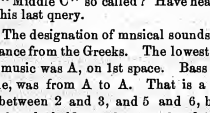
ANS.—As a general rule it is preferable to use fingers 1 and 4 when playing octaves on the black keys, but there are many occasions when 1 and 5 should be nsed. It is often necessary to use fingers 1 and 4 on the white keys when playing legato octaves.

Heinrich Lichner was born, 1829, in Silesia, a province of Germany. After studying and teaching in smaller places, he became a pupil of the celebrated Prof. Dehn, of Berlin. He afterward settled in Breslau, where he still lives. His prodnctions are numerous, ranging over the whole field of composition. He is best known by his piano compositions, but he has written songs, chornses, psalms, string orchestra, symphonies, overtures, etc.

QUES.—1. Why is the key jnst to the left of the group of two black keys called *C*?
2. Why is "Middle C" so called? Have heard several answers to this last qnery. C. E. J.

ANS.—1. The designation of mnsical sounds by letters is an inheritance from the Greeks. The lowest note they admitted in music was A, on 1st space. Bass clef, their normal scale, was from A to A. That is a scale with half tones between 2 and 3, and 5 and 6, but as onr normal scale has the half-tones between 3 and 4, and 7 and 8 it begins on C, which was the third note in the Greek series of sounds. It would be a great gain in simplicity if we could change the name of that note to A, in order that the series of letters and the normal scale might coincide.

2. Middle C is so called because it lies half-way between the bass and treble clefs. Its position results from what was called the great staff of eleven lines on which the clefs were placed, as follows:—



QUES.—What is the difference between the French pitch and that of the other? A. B.

ANS.—The pitch decreed as standard for France, on February 16, 1859, is A 435 vibrations.

That decree was caused by artists refusing to appear on the stage unless the pitch was lowered, it having reached A 448 at Paris in 1857–8, and A 456.1 at Vienna.

The French Government being appealed to took the action given above.

The same pitch, A 435, was adopted by the Piano Manufacturers' Association of New York and vicinity at an adjourned meeting held in New York on November 6, 1891, the object being to do away with the confusion previously existing.

In this connection it is interesting to know that comparatively few of the tuning-forks put upon the market by jobbers are correct in pitch, there being marked differences in the vibrations when tested.

QUES.—1. Which is the best fingering to teach—American or German?
2. Can the minor scales be played in thirds, sixths, etc.? If so, how are they to be played descending?
3. What stndies would you recommend to give a pupil who wishes to take lessons long enongh so she will be able to play hymns? E. W.

ANS.—1. One is as good as the other, bnt there are reasons why the German (1, 2, 3, 4, 5) form is preferred. It is only a question of time when the American or English form of fingering will be entirely done away with. There is no use for two. It entails an expense on pnblishers of two sets of plates. Dissatisfaction often arises when ordering mnsic by mail, if no fingering is mentioned, or if the piece or study is not published in that form to which the teacher is accustomed. In all countries, except England, the German form is used, and in England many of the best teachers use the German. It should be the duty of every teacher to hasten the day when we have only one form, as, since it is well nigh impossible to crowd out the German, the English form is the one to give way.

2. See Mason's "Touch and Technic," Vol. II, page 34. It would take too much of our space to give them here.

3. It is not a matter so mnch which studies are used, as it is the vigor with which they are attacked. Almost any course will give one the ability to play hymn-tunes, if properly carried out. Try Mathews' "Conrse in Piano Stndies," Vols. I, II, and III.

QUES.—What sonatas of the third and fourth grades would be instructive and interesting for pupils?
Can you snggest several descriptive pieces? Would like *one* representing "trumpets." J. E. H.

ANS.—1. Easy Sonata in G maj., Op. 49, No. 2, Beethoven. Sonata in E flat, Op. 20, Clementi. Sonatina in D, Op. 47, No. 2, Reinecke. Sonata in C, Mozart. Easy Sonata, Op. 49, No. 1, Beethoven.

Trumpeter's Serenade, Op. 249, No. 20, Spindler. Die Spieldon (Imitation Music-box), Op. 384, Lange. Christmas: A Little Snite, Op. 33, A. D. Trner. In the Countr; ten sketches for piano, Op. 26, J. K. Pains, No. 4, The Shepherd's Lament; No. 5, Village Dance.

QUES.—Who are the real characters represented under fictitious names in the story called "Charles Auchester"?

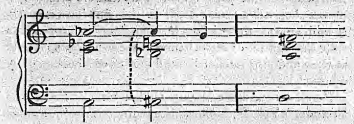
ANS.—In "Charles Auchester" the following persons' characters are supposed to be mirrored in the romantic characters of the celebrated novel. Our opinion is that one or perhaps two incidents of the lives of the real characters are woven into the romantic characters of Miss Shepherd. Bnt very little resemblance can be traced between them when taken as types of characters. We give, however, as an answer to your question, the "key:" Aronach as Selter, "Mendelssohn's teacher," Charles Auchester as Joachim, Julia Bennett as Jenny Lind, Starwood Burney as Stendale Bennett, and, finally, Seraphael as Mendelssohn.

QUES.—1st. Are diminished intervals formed by lowering the *upper* tone?
2d. Do diminished seconds and sixths EVER OCCUR?
3d. Is "Parker's Manual on Harmony," of 1855, standard? A. W. P.

ANS.—An interval considered apart from a given scale may be diminished either by lowering the upper or raising the lower note. Bnt a given interval in a given scale can only be altered in accordance with the harmonies that may be admitted in that scale—for example, the fifth C G may be diminished in the scale of B♭ by lowering the G to G♭, when it forms part of the diminished seventh chord, A C E♭ G♭, or it may be diminished by raising C to C♯, as part of the diminished chord C♯ E G B♭, which is found in the related key of D minor. But in the key of C the fifth C G may only be diminished by raising the C to C♯, because it then becomes part of the diminished chord, C♯ E–G B♭, in the related key D minor, because the diminished fifth

C G♭ cannot appear in the key of C, as it does not occur in any scale related to C.

2d. Diminished seconds never occur, at least in the music of writers who know how to write. The diminished sixth occurs as a suspension, or retardation, in the following passage only, in which the diminished sixth lies between C♯ A♭:



3d. There is, unfortunately, no standard work on harmony; that is, one recognized by all competent authorities as the best work extant.

CONCERNING ARM-TOUCH.

BY JOHN C. FILLMORE.

THE fourth volume of Mason's "Tonch and Technic" I regard as a most timely and valuable contribution to the pedagogics of the piano. The right use of the arm in octave-playing, as well as the proper treatment of the damper pedal, are treated there exhaustively, in accordance with the best modern practice. But it is curious to note how, even in so complete a work as this, the *downward* stroke of the arm is treated of almost exclnsively. Indeed, I cannot at this writing recollect any recommendation, either in Mason's work or any other, of the *upward* movement of the arm for any purpose whatever. This may be due to my own forgetfulness, for I am sure that artists nowadays do use the "np-arm" tonch a great deal for various purposes. But I wonder that I should not be able to call to mind any adequate treatment of the matter in print.

In any case it can do no possible harm to consider the subject, which is really a very important one. Let us note first that there are two radically different kinds of touch nsed in playing the piano: (1) the blow touch; (2) the pressure touch. The quality of tone produced by these two kinds of touches is generally so wide apart that a trained ear will distinguish one from the other almost as far as he can hear a piano. The tone produced by pressure is smooth and harmonious. That produced by a blow, except in the case of players who have received long and severe training, is invariably coarse, harsh, and repnlsive. Even many experienced concert-players never reach the point of producing a fine quality of tone, because their technic is based on the "blow-principle," and they have never been able to so modify the blow of the finger, hand, or arm npon the key as to prevent harshness.

I have come to think that the true fundameutal condition of getting the best resultsin piano teaching, as regards the very important matter of toue qnality, is to use pressure and not blow for everything to which pressure can possibly be applicable. And I suspect there are really very few things in piano-playing which canuot be done better by meaus of pressure than by means of a blow.

There are two ways of exerting pressure on piano keys: (1) by a pull; (2) by utilizing the natural weight of the arm. Dr. Mason has, better than anybody else, shown us the valne of the "pull-touch" and the best means of accomplishing it. In Vol. I of "Tonch and Technic" he has shown that much which formerly was done by means of a blow can be much better and more rapidly accomplished by meaus of a pnll. There is no high finger-action which will strengthen the fingers nearly so rapidly as the two-finger exercise, and no amount of high finger-action after the manner of Plaidy will give snch a touch aud such a quality of tone as can speedily be acquired by the exercises in the volume just referred to, of which the pull is always the fundamental principle.

But there is an easier way of exerting pressure on a piano key than by means of a pull by the finger—viz., by allowing the natural weight of the arm, whatever that may be, to press down the key. This is best done as follows: Place the ends of the fingers lightly on the surface of the keys, the wrist dropped below the level of the keys as far as it will go, the joints and muscles all relaxed and as loose as possible. Now raise the wrist as high as it will go, at the same time transferring the whole weight of the loose arm to the tip of one of the fingers. In the same motion the knuckles (metacarpal joints) rise with the wrist. By this means a tone is produced as powerful as the natural weight of the arm will allow, while the quality of it is absolutely pnre. It is simply impossible to produce a harsh, rough, coarse tone by a pure pressure-touch, such as necessarily comes of the process just described. I have fonnd this method of producing tone especially advantageous in the very first lessons to children. The method I formerly employed, teaching them first of all the "correct" position of the hand, almost always resulted in rigidity, the pupil trying to hold her hand in a particular way, and consequently holding it more or less cramped and stiff. Almost invariably it required a long time and much exhortation and criticism before this stiffness could be overcome, while in many cases I was never able to overcome it at all. But when I have taught children to begin with the "up-arm" touch I have thus far never had the least difficulty in securing a pure, lyric quality of tone from the very start; a perfectly loose wrist and hand and the "position of the hand" takes care of itself, without the slightest difficulty. The "pull-tonch" and finger-action can be taught, I believe, to much better advantage after than before the "np-arm" touch. Consider, if you please, how little power can be produced by the small fingers of a child six or seven years old, when used in the ordinary np-and-down hammer-like action of the text-books. It is no wonder that such pupils pound and thnmp in the effort to produce more tone, especially since what is expected of them is a very complicated adjustment of the muscles of the hand, really beyond their capacity. Bnt the teacher who begius with the "up-arm" touch may not only direct the attention of his pupil to pnre quality of tone at the very start, but may also obtain all the power which the whole weight of the arm will give.

But it is not only with beginners that the "up-arm" touch may be used to advantage. There is a great deal of lyric playing which is well done with a "pull-touch," which can be still better done by utilizing the natural weight of the arm for pressure. Take, for example, the D minor study of Stephen Heller, Op. 47. This is one of the most valuable of stndies in lyric style and in discriminative emphasis. I used to teach pupils to deliver the melody with a "pull-tonch." Now I teach them to use the "up-arm" touch with very great gain, both in flexibility of hand and arm and in ease of tone-production. And I advise every young, progressive-minded teacher, who desires to improve his methods, to try the experimeut. Every human arm hangs from the shoulder with a certain weight; why not utilize this weight for pressure rather than accomplish the same result by the muscular exertion of a pull? Especially when it is pressure that most easily and readily produces an ideal quality of tone. The down-arm touch is, at best, a modified blow. I do not say that no good tone can ever be produced by a blow; even the whole weight of the arm may be thrown on the keys from a considerable height without perceptible harshness, provided the wrist gives way at the iustaut of the stroke. And I do not deny that there are cases where the effect of the modified blow is just what is wanted. But I believe that a fine, lyric quality of tone is the first thing to be aimed at and that this is best secured by pressure and not by a blow, however modified. And I believe that the "up-arm" touch is, in a very great many, if not in the majority, of cases the easiest and the best means of bringing pressure to bear upon the keys of the piano.

—I should suggest that unless a child shows some natural aptitude for music, it seems a mistake to devote much time to the attainment of that art.

Such an aptitude generally manifests itself in early childhood, as, when it exists, the child will evince pleasure and attention in listeuing to music, and will try to imitate the sounds it hears.

If successful in this attempt there cau be no doubt of its being gifted with a musical ear.—*Christine Nilsson.*

NEW PUBLICATIONS.

LETTERS FROM GREAT MUSICIANS TO YOUNG PEOPLE. By ALETHEA B. CRAWFORD AND ALICE CHAPIN. G. SCHIRMER, New York.

Musical history is an important but, hitherto, neglected item of musical culture. Histories there are, some too full, some too coudensed, and some too dry and uninteresting.

Musical biography is somewhat more to the taste of the average student, although in the struggle for technical supremacy, it, with all other work of like character, is too often pushed aside.

The great value of an intimate knowledge of the inner life and habits of the masters of music can very readily be discerned. History furnishes us with information more or less exhaustive concerning them, but if we could only catch a more perfect glimpse of their personality, their ways when alone, and thus be placed in touch with the moods which dominated them while they were writing the master-pieces they have bequeathed to us, we could give a more perfect and complete interpretation of the great art works. To players and listeners alike they would speak with greater force and beauty.

While the mind and heart are young especially should these impressions be made.

Any work which will by its simplicity, directness, and interesting style bring within the reach of the child-mind a knowledge of the lives of the masters deserves a valued place in musical literature.

This the work under review does. "The object," to quote from its preface, "of this little book is to bring the reader nearer to the great masters in the realm of music, and make him or her acquainted with the men who worked, played, and snffered as do other men."

By entering into the life of each composer and, as much as possible, copying that composer's tricks of speech, manner of writing, and various idiosyncracies, the authors have sent forth a work which causes us to feel more nearly a personal acquaintance with the object of each sketch.

Each of these sketches appears as a personal letter from its subject and is written so simply that it will be understood by the child, and, withal, is attractive to the older reader.

The salient points in the lives of Palestrina, Domenico Scarlatti, John Sebastian Bach, Händel, Glück, Haydn, Mozart, Beethoven, Weber, and Meyerbeer are brought out in a very interesting manner.

Each master tells his life story with its pains and pleasures, its successes and failures, its joy and sorrow, entertainingly and in language suited to his personality.

Palestrina writes as becomes a devotee of the Church; Domenico Scarlatti tells his story like a man of the world, first filially rendering homage to his father, Alexandro.

Bach reflects the stateliness of his fugues, while Händel frankly confesses the infirmity of his temper.

The work is one which should be in every musician's library, either for his own or his pnpils' benefit.

It is tasteful in its appearance and useful in its contents.

It can be obtained from the publisher of the ETUDE.

NAIN.—A sacred cantata by HOMER A. NORRIS. H. B. STEVENS & Co., Boston.

We are in receipt of a new cantata, "Nain," by Mr. Homer A. Norris, (pub. by Stevens & Co., Boston), beiug melodious and well written, yet not beyond the powers of any well trained choir to perform.

"JOHN GILPIN." Price, $1.00. By ALBERT W. BORST. W. H. BONER & Co., Philadelphia.

Leaders of small choral societies, whose material does not justify their taking large classical works in hand, have often a difficult task to procure compositions which are short and at the same time well written. To such we recommend the last new cantata, "John Gilpin." Besides being melodious, there is some good counterpoint work. The division for solo voices and chorus is evenly distribnted, and the parts lie well in the range of ordinary amateur voices. Amongst some of the best numbers are a duo for soprano and tenor, a lively trio and a dramatic chorus, "The Wind Did Blow." The part for the accompanist is equally interesting.

The cantata may be had at the office of THE ETUDE. Also papers with thematic selections free.

—You can get better results from pupils by persuasion and conviction than by trying to force them against their will and judgment.

—To rightly discharge your duty as a teacher you must be able to put yourself in your pupil's place: think, feel, understand, and reason for the time being as he does. Then you can learn what are his needs and how to supply them.

EDITORIAL NOTES.

BY CHARLES W. LANDON,
Literary Editor of THE ETUDE.

"THE fearful unbelief is unbelief in yourself," said Carlyle. Many teachers make sad mistakes in their way of treating pupils for the purpose of taking self-conceit out of them. No person succeeds in doing a thing well unless he has a fair amount of confidence in his own ability. While an over-amount of self-esteem in a pupil is an unpleasant feature, nevertheless a teacher needs to be cautious as to how he deals with this element of character.

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It is the part of a good teacher's mental equipment to know how to give pupils their due amount of praise for work well done. The teacher must know how to draw the line between flattery and words of appreciation. Any right-minded pupil takes great pleasure in coming for his lesson with it learned well enough to please his teacher. And the teacher is neglecting an important part of his duty if he withholds his commendation and approval of all that is good in the pupil's work.

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Swift says—"Good manners is the art of making those people easy with whom we converse." A teacher must acquire the skill of placing his pupils immediately at ease when in his presence. Pupils are particularly sensitive to criticism, and much of the criticism given by teachers is unjust, and, in a measure, overbearing. The pupil sees things from his limited standpoint of experience, and has practiced and played as correctly as he knew how, but the teacher, forgetting the pupil's limitations, criticises from the standpoint of his own greater experience and knowledge. It is best for the teacher to put himself in the pupil's place, then he can explain and illustrate, help and criticise the pupil without injuring the sensitiveness of that pupil's nature. And if he is a really musical pupil he will be highly sensitive.

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Until the pupil knows his teacher well enough to feel at ease in his presence, he will make unusual mistakes while performing before him, because of his embarrassment. Pupils seldom make a mistake without knowing of their blunder, then for the teacher to point it out, adding a severe criticism, makes the pupil feel as if insult had been added to injury. And the pupil is justified in so feeling.

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The successful teacher must not only gain the respect of his pupils for his musicianship, character, and manliness, but he also must win the pupil's good will as a friend as well as a teacher. The pupil's best advancement demands a complete confidence in his teacher, as a man, a friend, a teacher, and a musician.

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Those teachers who dwell upon and appreciate the excellencies of their pupils are by far the most popular and successful. Pupils naturally appreciate their own talents, and when the teacher can conscientiously coincide with this, there is a great impulse to deeper interest in his musical studies, especially if the teacher succeeds in convincing a pupil who has a marked amount of talent and genius, that these gifts are a divine intimation that by much hard work he can become an especially good musician.

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One of the most essential parts of a teacher's work is to create in his pupils an ambition to become superior performers. Everybody can read and write, therefore it is thought to be nothing of an accomplishment. Nearly everybody can play and sing a little, but there are a very few who can read so well as to charm a large audience into paying a goodly fee for hearing them. And there are only a few musicians who can perform well enough to command a large fee for their public appearances. But to put it on a social plane, almost any one would prefer being asked to play or sing because his friends took pleasure in hearing him, rather than to be asked just to avoid any appearance of slighting or snubbing.

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While not every pupil is destined to become a professional musician, yet all desire to be listened to with interest when they perform. It is one of the most pleasant experiences of life to do a thing so well as to command the approval of our friends. When the pupil studies upon a sure foundation, doing his work so well that it commands respect, instead of so poorly that it must be, when presented, bolstered up with excuses, he is on the king's highway to success.

A STATEMENT FROM WM. MASON.

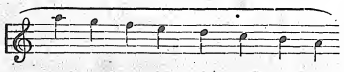
IN reply to the inquiry why Dr. Mason, in his "Touch and Technic," uses the melodic form of the minor scale in ascending and the harmonic in descending, the following answer has been received:—

The reason why the minor scales in single tones are given in the melodic *Ascending*, and the harmonic form *Descending* will be found in "Touch and Technic," Part II, page 7, Section 18. A part of this section is as follows: "The usual and improperly called 'melodic' form, having a major sixth in ascending, but both a minor seventh and sixth in descending, is not here given at all, because it is not a true scale. It never occurs in music but where a modulation is implied, since by introducing a minor seventh the minor scale gives up its leading tone and thereby its most appealing peculiarity. There is no minor scale in modern music having a minor seventh."

The scale found in pianoforte methods called the melodic minor scale (descending) is the old Greek "Hypo-Dorian," or in Pindar's time, still more ancient, it was called the "Æolian." It is the oldest form of minor mode. In our modern times this form of scale must be considered as simply the scale of C major, and the fact that a beginning is made on the sixth degree (A) of that scale, followed by a descent through seven tones to the sixth degree an octave lower, does not make it a different scale, for its tonic always remains C, being determined by its leading tone, B.

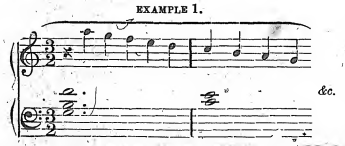
The following examples consist of this series of tones, viz.:—

So called Melodic Minor Scale descending.



to which the harmonic accompaniment has been added, which shows clearly how the leading tone determines the character of the scale.

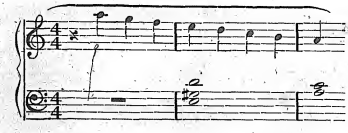
EXAMPLE 1.



In the foregoing example the melody begins on the sixth degree of the scale of C major, and the scale is strictly adhered to throughout the series, and if continued to a satisfactory close the final tone would be the tonic of that scale, namely, C. The tone B, the leading tone of the key of C, is heard at the ontset in the accompaniment, and in connection with the dominant seventh F, at once determines the key.

In Example 2 there is no definite impression of a minor scale until the G sharp is heard in the accompaniment, and this, being the leading tone, gives, in connection with the minor sixth F, which has immediately preceded it in the melody, the unmistakable impression of the key of A minor. If in the first measure G♯ should be substituted for G, that tone in connection with the F (minor sixth) immediately following would at once and still earlier have determined the key of A minor.

EXAMPLE 2.



Hence, as has been already quoted from "Touch and Technic," Vol. II, "There is no minor scale in modern music having a minor seventh."

The form of minor scales in single tones given in "Touch and Technic," Vol. II, viz.: Melodic *Ascending* and harmonic *Descending*, is attributed to Johann Wenzel Tomaschek, a composer and organist of celebrity, and especially famous as a teacher, who was born at Skutsh, in Bohemia, in 1774, and died at Prague, 1850. Many of his pianoforte pupils attained great eminence as concert pianists and teachers, and one of the most famous of them, Alexander Dreyschock, was my teacher for over a year. From the latter I learned Tomaschek's method, which, so far as scales are concerned, consists mainly in the mixed form of the minor scale in single tones and the original fingering of the scales, in double thirds and sixths, including major and minor diatonic, and the chromatic forms. This system has received the sanction of some of the most noted German authorities, among others that of Hans von Bülow, and in my experience as a teacher, extending over thirty-five years, it has uniformly yielded the most satisfactory results.

The tendency in modern times is to "clear out all dead-wood" so far as possible, and dispensing with superfluous forms, to simplify in every direction. That great progress has been made in this way is evident from many recent publications, among which may be mentioned "Weitzmann's Harmony and Composition," edited by E. M. Bowman, and various works on the same subject by J. C. Fillmore, Julius Klauser, and many others.

Finally, a practical reason for using the minor scale in Tomaschek's form is that it is more commonly found in this way throughout the compositions of all the great composers of pianoforte music. The practical student will practice and accustom his fingers to those forms of the scales which he is the most frequently called upon to use. Moreover, if all of the major scales in descending form have been thoroughly mastered, it will be found as a result that the minor scales in descending form are also easily under control. WM. MASON.

IS THE MUSICAL PROFESSION OVERCROWDED?

THE thought sometimes arises, does any one carefully consider what is meant by the frequently repeated assertion that the musical profession is seriously overcrowded? It has been recently estimated by a foreign exchange that in London there are some 300 to 400 distressed musicians walking about the streets in an almost hopeless search for employment and aid. And sad to tell, many of these sufferers are not thus cast aside altogether through their own sins and faults. A large number of orchestral players, who, through illness or through some enforced or temporary absence from their employment, find, too late, the orchestral ranks filled up by new and younger men, and their occupation gone. To our organists, overcrowding by both professional and semi-professional practitioners means that at the age of thirty-five a man has but little chance of securing an appointment, and at forty-five all his chances of obtaining a new position are gone forever. To the singer or solo player overcrowding brings some years of anxious waiting, with few opportunities and slender rewards. Of course "there is plenty of room at the top." Overcrowding brings employment, especially to the highest class of teachers; for eager students are anxious to be well equipped for the struggle they are sensible enough to anticipate, if unable to avoid. Possibly the craze for professional life may subside; perhaps we shall think more before we leap; possibly we may learn to examine our gifts more anxiously, and, growing wiser, be less inclined, as is the habit of youth, according to Lord Beaconsfield, "to mistake enthusiasm for genius."

TEACHERS AND TEACHERS.

BY CHARLES W. LANDON.

The general public are rapidly coming to a higher appreciation of musical art. There are several reasons for this. Not only are pianos, organs, violins, and other instruments to be found in every household, with persons of the family devoting time and money to conquering their technic, bnt our American pnblic is being educated to appreciate the finer kinds of music and to appreciate a better class of teachers than was formerly common. Much is being done by musical organizations, snch as choral societies, amatenr orchestras, societies for mntnal improvement for the study of classical music and mnsical literatnre, and by the more general circulation of musical journals, by more and better mnsic in our churches, and by a more general study of mnsic in our public schools, and by nnmerous concerts by fine artists. In this popnlar advancement there is now less demand for the amatenr teacher, and snch teachers find less patronage than they did a few years since. The more intelligent pnblic of to-day do not as generally believe that almost any teacher is well enongh for giving lessons to beginners. In the pnblic schools of onr land a much higher grade of attainment is reqnired now than formerly. This shows an appreciation of the fact that the beginning of an edncation mnst be properly made.

The leading conservatories of our country are to be credited with an influence in the right direction. Their graduates have been stndying in a mnsical atmosphere where the best of mnsic has constantly occnpied their attention. They have elevated ideas as to style in execntion, cansed by hearing many eminent artists. They have acquired correct ideals. They are conversant with important new ideas and modes and methods of teaching, and are doing creditable work in the field of mnsical instrnction. They comprehend the fact that mnsical art in onr conntry is rapidly advancing, and they are possessed of the idea that they themselves mnst grow and advance. They believe in being leaders in their art in their commnnities, and are not satisfied to be followers.

Those teachers who are the most snccessful are themselves indefatigable stndents. This fact should be more generally appreciated in the musical profession. Not only should teachers occasionally take a short or long conrse from some mnsician that is eminent, but should constantly read and stndy as well as practice, and bnild themselves np technically and intellectnally. The successful teacher mnst be on the lookont for illustrations, drawing them from sources that are familiar to his pnpils and can be appreciated by them. His everyday experiences in teaching must be made a matter of thought and contemplation, that he may successfully work them into his self-improvement. When he finds it difficult to bring about certain results with a pnpil there is a chance for him to learn something by adapting methods to the individual needs of that pnpil. Devices shonld be tried until he has conqnered, and if he is fertile in inventing expedients he will eventually succeed, and rapidly develop himself into a high-class teacher. Dr. Marks, a celebrated teacher and musical scientist, said, "The most remarkable teachers remain forever pupils who dare not evade instruction and close their ears to the word instrnctors, lest they fall from their calling and rednce themselves to poverty. Indeed, who ever finishes learning? Those who recognize this and really act upon it, they are the true, honored men among teachers."

PRACTICAL SUGGESTIONS.

BY CHAS. L. FENTON.

The one destructive rock to musical amateurs is overambition. In the large majority of cases they attempt to fly before they can walk. They impede progression by over-exertion; and, in rushing to the goal, forget that the infinitely large is made up of the infinitely small. A prime rule to remember is, that nothing is well done that can be done better. When a difficulty arises, it must not be slurred over, but fully mastered. Among amateurs it is not rare to find that the difficulty of yesterday is the difficulty of to-day, and of next week. This is wrong. When a proper piece of music has been once selected it should be thoroughly mastered.

The piece of music selected must be within the powers of those who intend to play it. This rule seems self-evident; yet how frequently is it disregarded! Yonng pianists will struggle to interpret Chopin or Beethoven, when their fingers are incapable of properly playing an ordinary scale passage; or, if they play the notes, it is as the parrot repeats words without understanding their meaning. Let the mnsic be within your capacity; let your fingers be capable of grappling with the technical difficulties, and your brain be able to read its meaning. True mnsic is not simply a technical stndy; it has a meaning, like a poem; and the fingers are the means by which the musical message is expressed. Properly playing the notes is useless if the message—the meaning of the mnsic—is not made plain. However carefully you have stndied your work, however correctly you may read the composer's meaning, nothing will save you from failure if you do not assiduously practice. Knowing the meaning you mnst be able to interpret it. If you are alone in the desert, and have the sublimest ideas, you cannot set them down nnless your fingers are skilled in holding the pen or pencil.

However ardnously you may practice, is is simply loss of time if you do not love mnsic and the instrnment you have selected to interpret it. Indnstry without ambition and love is valneless in art;—you mnst feel as well as interpret. On the other hand, avoid mock sentiment, which is the bane of amatenr playing—do not play the *adagios* as if they were funeral marches, or drag the time, nnder the belief that you are dealing in pathos. On the other hand, do not give nndne swiftness to lively music. Many amatenrs endeavor to hide faulty fingers and faulty taste by unnecessarily retarding or accelerating the time. Chopin is frequently victimized in this way; and Beethoven rarely escapes the infliction. Music can only express emotions in the mass: it may express the feeling of sadness, for example, but not the particular sadness that Lesbia feels at the loss of her sparrow. To elaborate each bar of mnsic as if it were a highly finished pictnre in itself, is a folly. Divide your snbject into phrases, not into words.—*Leader.*

—Whether it takes a long or a short time to learn a piece is of little moment; the piece shonld not be left for another nntil it is learned. *One piece* played with a trne appreciation of the author's meaning, with every chord and the *pianissimos* with delicate tenderness, and every phrase artistically finished, is more acceptable to your andience, and will bring you a better reptation than ten pieces blnndered throngh, with blnrred rnns, muddy chords, and slovenly *arpeggios*. The pianist mnst remember that the pnblic are only interested in the result of his labor; they care not whether the piece which delights them was learned in a week, or whether it cost him six months' hard labor. If his playing is perfect, they at once connt him an artist; if imperfect, he is condemned; they cannot decide whether his errors are attributable to a want of musical ability and appreciation or to insnfficient practice. Generally, in snch cases, both are true; the fact that he will offer to the public an unfinished piece is proof that he is wanting in mnsical appreciation. The true musician shrinks from marring by imperfect execution the composition of a master.

When you have learned perfectly one tnne, play that if asked. When you have learned the second, retain the first, and so on, till you have at least twelve pieces in your repertoire. From that time you may occasionally drop one, always, however, retaining in your memory from twelve to twenty solos. This is easily done by setting apart a certain number of them to be played two days in a week, a certain other number two other days, and so on, making snch a programme of practice that all will be played at least twice per week. By this system the pianist has always something to play.

Worth Thinking About.—Conservatories that are not able to import a Scharwenka as director shonld not feel discouraged. I am persuaded that onr home teachers are equal in every respect to the imported article. By and by we shall discover the mistake of believing that talent and genius are to be fonnd only in Enrope. What is reqnired in a teacher is not genius bnt a capacity to think clearly and to explain intelligently; to understand and create nnderstanding in others. Bad voices may be made good by intelligent study nnder a proper teacher, bnt there must be a receptive capacity on the part of the pupil. Awkward fingers may be made dexterous; but if natnre has denied understanding to the pupil the most skilful instrnction cannot supply the defect. A great mnsician is not necessarily a successful teacher, and conversely a successful teacher need not be a great mnsician. The amatenr should remember that the larger part of his progress depends on himself: he may be guided and warned, bnt he cannot be *made* except by himself. In place of rnnning after foreign notabilities the ambitious student shonld select a teacher in his native city and then settle down into hard and assidnous work. One thing is indispntable, mnsic can be and is taught as well in America as in Germany or France, and here, which is an important matter, the *moral* atmosphere is more wholesome.—*The Leader.*

A CONCISE CHRONOLOGICAL HISTORY OF THE CHIEF MUSICIANS AND MUSICAL EVENTS FROM A. D. 1380-1885.

BY C. E. LOWE.

DATE.	
1710	Giov. Battista Pergolesi, b. Ancona. Wrote a splendid "Stabat Mater," died very yonng.
	Dr. T. Angnstine Arne, b. London. Wrote Operas and "Rnle Britannia."
	Dr. William Boyce, b. London. Composed good Chnrch Mnsic.
	Händel first came to England.
1711	Carl Philipp Emanuel Bach, b. Hambnrg. Good Composer; introduced a new style of fingering for the Pianoforte.
	Invention of the Hammer-Clavier (Pianoforte).
1712	Swell Organ introdnced.
1713	Arcangelo Corelli, d. Rome.
	Händel's "Te Deum" for the peace of Utrecht.
1714	Christoph Willibald v. Glnck, b. Bohemia. Wrote splendid Operas, "Orfeo," "Alceste," "Armide," etc.
1717	A good model Pianoforte made by C. G. Schröter.
1719	The firm of Breitkopf and Härtel, Leipzig, fonnded.
1720	Sir John Hawkins, b. London. Wrote a celebrated "History of Mnsic."
	Händel's "Esther;" first Oratorio in England.
1723	François Couperin, d. Paris.
	Bach appointed Organist of "St. Thomas," Leipzig.
1724	"The Three Choirs Festival" first institnted.
1725	Alessandro Scarlatti, d. Naples.
	First Vol. of Bach's "Preludes and Fugues" appeared.
1726	Johann G. Albrechtsberger, b. Vienna. Wrote a great work on "Harmony and Composition."
	Clarionets invented abont this time.
1727	Gaetan Pngnani, b. Tnrin. Violinist and Composer.
	Dr. William Croft, d. London.
1728	Johann Adam Hiller, b. Prussia. Composed Operettas, etc.
	Niccolo Piccinni, b. Naples. Wrote good Operas; a great rival of Gluck's.
1729	First performance of Bach's "Passion Mnsic."
1730	Lnigi Boccherini, b. Lncca. One of the earliest writers of Symphonies.
1732	Joseph Haydn, b. Anstria. World-renowned Composer of all kinds of music.
	Pedals invented to Harps about this time.
1737	Antonins Stradiuarins, d. Cremona.
	First performance of Ramean's "Castor and Pollnx."
1738	Giov. Battista Pergolesi, d. Naples.
	"Royal Society of Mnsicians," London, founded.
1739	Dr. Samnel Arnold, b. London. Wrote Operas, Oratorios, and Church Compositions.
	Händel wrote the Oratorios "Saul" and "Israel in Egypt."
1740	Second Vol. of Bach's "Prelndes and Fugues" appeared.
	"God Save the King" (Qneen) first snng (?).
	"Rnle Britannia" composed.
1741	First performance of Händel's "Messiah."
1743	Händel wrote a "Te Denm" for the peace of Dettingen.
1745	Charles Dibdin, b. Southampton. Wrote the "Waterman," "Tom Bowling," etc.
	Ginseppe Gnarnerius, d. Cremona.
1747	François Tonrte, b. Paris. A great Violin-Bow Maker.
	Johann Sebastian Bach, d. Leipzig.
	First performance of Händel's "Judas Maccabæus."
1752	Sebastian Erard, b. Strasbnrg. Founder of the firm of Pianoforte and Harp Makers of that name.
	Muzio Clementi, b. Rome. Professor, Pianist, and Composer.
1753	Giovanni Battista Viotti, b. Piedmont. Distinguished Violinist and Composer.
	Federico Fiorillo, b. Brunswick. Violinist; wrote excellent studies for the Violin.
	C. P. E. Bach institnted a new mode of fingering for the Pianoforte.
1755	Domenico Dragonetti, b. Vienna. A magnificent Donble bass player.
	Francesco Durante, d. Naples.
1756	Wolfgang Amadeus Mozart, b. Salzbnrg. Wrote "Don Giovanni," "Figaro," and other world-famed works.
1757	Ignaz Pleyel, b. Vienna. Composer for the Pianoforte, etc.
	Domenico Scarlatti, d. Madrid.
1759	Georg Friedrich Händel, d. London.
	Haydn composed his first Symphony.
1760	Maria Lnigi S. Cherubini, b. Florence. Celebrated Theorist and Composer.
	Harpsichords going ont of fashion about this time.

* b. born. † d. died.

(To be Continued.)

LIST OF PIANO STUDIES.

AS USED BY ARTHUR FOOTE.

[Pursuant to the announcement made in the November issue of THE ETUDE, we herewith present a list of studies and pieces as used by the eminent composer and teacher, Mr. Arthur Foote. This list is to be followed by others, the whole when completed forming a valuable, because thoroughly tested, fountain of reference for all teachers.]

THE following list of studies and pieces is sent in the hope that other teachers may do the same, thus interchanging experiences, as we all know that this is one of the problems confronting the teacher.

When one gets ontside of a few well-kuown composers the tronble begins. From this anthor and from that a selection must be made. Sometimes it is a case of "Single speech Hamilton;" sometimes, as with Raff, the difficulty is to choose; at all times it is not the easiest part of the teacher's work.

Perhaps the best way of making it easier is to keep a list of such music as helps and interests the pupil, with notes as to the special points of each composition.

Heller.—Op. 47, 46, 45, or an edition containing selections.

Cramer.—The first book of Bülow's editiou.

Moscheles.—Op. 70; especially the first twelve (as Bülow says, "to which the epithet *classical* mnst be nnconditionally given").

Clementi.—The edition of the *Gradus* in the Breitkopf & Härtel "Volks-Ansgabe."

Bach.—A recent volnme of the Litolff edition. Preparatory school to the W. T. C. by Kühner (No. 1742). The Peters edition of the two- and three-voice inventions. The same edition of the Italian concerts, etc., and of the French aud English suites. The new Dresel-Frauz edition of the "Well Tempered Clavichord." (Breitkopf & Härtel.) The stndies of Chopin and others of the same degree of difficnlty may be taken for granted. The new Germer edition of Czerny picks ont the most nseful stndies of all degrees of difficnlty.

(What follows is not arranged in any order, either with regard to the difficulty or kind of piece.)

Mozart.—Rondo in A miuor. Fantasie in D minor. (Also, naturally, some of the sonatas.)

Haydn.—Fantasie in C major (technical). Variations in F minor.

Paradies.—Toccata in A (technical).

Handel.—Fantaisie in C major. Chaconne in G major (Peters edition). Suites in E minor and D minor. Variations (known as the "Harmonions Blacksmith"). Bourrée in G (transcription).

Bach-St. Saëns.—Gavottes in B minor, E major. Overtnre in D major. Largo and Air.

Beethoven-Bülow.—Six menuets.

Beethoven-Seiss.—"Deutsche Tänze."

Mendelssohn.—Op. 7, No. 3. Fugue (technical). Op. 33, No. 2 (technical), and of conrse Op. 14, Op. 28, Op. 54.

Schubert.—Op. 90 (all of them), Op. 94 (selections), Op. 142 (Nos. 3 and 4).

Schumann.—(The only difficulty is to choose; besides the larger pieces Op. 12 is, of course, musically very useful, and the first movement of Op. 26 may often be taken by itself.)

When we come to separate pieces by many different composers, they can only be set down one after another at random.

Emanuel Bach.—Solfegietto and allegro in F minor (technical).

Scarlatti.—The sonatas in the Tausig edition.

Bach-Heintze.—Lonre in E major.

Krause.—Arpeggio Etnde in D minor.

Bargiel.—Piano piece in G major (Op. 32, No. 1).

Mozart-Schulhoff.—Mennets in E flat major and D major.

Schulhoff.—Agitato. Also various little things, as "Chant du Berger," "Dans les Bois," "Une Valse," Barcarole (Op. 52).

Gade.—"Aquarellen" (Litolff edition).

Dupont.—Gavotte (Op. 37). "An Bal" (from "Roman de dix Pages").

X. Scharwenka.—Polonaise and Mazurka (Op. 16).

Gade.—"Idyllen" (Op. 34), "Fantasiestücke" (Op. 41), "Arabeske" (Op. 27) (Augener edition).

Reinecke.—Op. 20 (the "Ballade"), Op. 49 (Rondo), "Gondoliera" (from Op. 86).

Merkel.—Polonaise (Op. 112).

Bargiel.—Suite, Op. 31 (Augener edition).

Bennett.—"Rondo Piacevole" and "Roudo" (Op. 34).

Heller.—Op. 76 (Caprice on "Heim Kehr ans der Fremde"). Op. 77, Saltarello. Op. 85, No. 2, Tarantelle. Op. 86, "Im Walde" (especially No. 8). Op. 88, Sonata in C major (and singly the *Scherzo* from it). Op. 127, "Freischütz Studien." Op. 139, "3 Etudeu." Op. 140, "Voyage au tour de ma chambre." Op. 141, "4 Barcaroles." Op. 142 Variations on "Warum." Op. 144, Caprices on the "Hebrides" overture aud on the "Fairy March" from the "Midsnmmer Night's Dream." Op. 151, two studies (which are remarkably nseful from a technical point of view).

Moszkowski.—Many pieces, especially Op. 10, 18, 24, and the "Guitarre."

Hiller.—"Ständchen," "Bolero," "Zur Guitarre."

Seeling.—"Gnomentanz."

Jadassohn.—"Etude in E flat" (Schirmer).

Wollenhaupt.—Op. 22, Nos. 1 aud 5 (technical).

Bungert.—Op. 9, book I.

Raff.—Tarantelle (Op. 99). Etude iu A (Op. 130, No. 2). "La Fileuse." "Meunet" and "Capriccietto" from Op. 126.

Tschaikowski Album.—Litolff edition, No. 1895.

Loeschhorn.—Transcriptiou of the "Meistersiuger," "Preislied," (Op. 115.)

Saran.—Variations, Op. 1, Six pieces, Op. 2 (the first, fourth, and sixth of these are remarkable as technical studies, and mnsically, too, though little known). Sonata (Op. 5).

Dubois.—Scherzo and Chorale (Op. 18).

Paderewski.—Caprice in G major (Op. 14).

Rheinberger.—"Jagd," (Op. 5.) Toccata (Op. 12). Scherzo (from Op. 135).

Sgambati.—3 Noctnrnes (No. 1 of them). "Vecchio Minnetto."

Louis Pabst.—"Aria con variazioni" (Op. 16).

Jadassohn.—Scherzo (from Op. 35).

Leschetizky.—"Les deux alouettes." Mazurka in E flat.

Reinhold.—"Suite Mignonne" (easy).

Schulhoff.—"Chason Slave."

Henschel.—Polonaise in G major (Schmidt). Noctnrne in G major.

Schütt.—"Etude Mignonne."

X. Scharwenka.—"Uugarisch" (Op. 43).

Sternberg.—"Auf den Lagunen" (Rohlfiug).

Chadwick.—"Scherzino" (Schmidt).

Whiting.—"Concert Etude" (Schirmer).

MacDowell.—"Hexentanz," Suite (Op. 10).

Wilson G. Smith.—Gavotte in F major.

Emil Liebling.—Denx Romances de Concert. Gavotte.

Schütt.—Valse Lente.

Ethelbert Nevin.—Waltz in A flat (Op. 7.)

William Mason.—"Berceuse," Scherzo in B flat minor. Toccata.

H. H. Huss.—Etude, "The Rivulet."

The story is told of a famous painter who traveled far to witness a real battle, in order to copy the sceue for his new pictnre. On his way to the frout, where the bullets fell like hail, he was momentarily overcome by physical terror, and leaned agaiust a tree, white and trembliug. Regaining possession of himself by snpreme effort he resolutely advanced into the thickest of the fight, exclaiming, while a sneer of self-scorn cnrled his white lips, "Shake, then, you miserable coward, I will take you where you will shake worse than this." That is the spirit that in all ages commauds respect, cougners circumstances without, and weaknesses within, and achieves final greatness.

—Teachers are qnick to take npon themselves the credit for any attainment the pupils might make; then it is no one bnt themselves that have brought abont the good resnlts; but shonld they not be equally willing to bear some of the blame if the pupils do not show good resnlts? A conscientious teacher will always feel more or less guilty for the non-progress of his pupils.

SEED THOUGHTS.

BY KARL MERZ.

HE is only the true teacher who teaches himself something new day after day.

The teacher who lacks experience lacks a great deal, bnt the teacher who lacks patience and a progressive spirit, lacks everything.

Keep alive friendly feeliugs between yonrself and yonr pupils. If anythiug nupleasant has been said or done, do not leave your pupil without restoring kiud feeliug, for to-morrow it may be too late, the frieudship which yon ouce eujoyed may have been tnrned and alienated.

It is well to have an object iu view; it is well for us to know whither we go; but the pupil and parent who constantly look at the end of the road of mnsical education, will scarcely reach that end. Attend faithfully to the dnties of to-day, and in the course of time your journey will be euded, and your object gaiued.

A mechauic is rarely ever interfered with in his work. People wait and look for the result. Not so in the work of educatiou. People are impatient about results; they interfere continually and attempt to tell the teacher how he should do his work. This course is as injurions to the pnpil as it is trying to the teacher. Employ a good teacher, and let him do his work, for surely he onght to know best what is to be doue.

Yon cannot explain to others what you yourself do not anderstand, neither will yonr pupils learn or comprehend what you fail to explaiu. Apply this especially to your harmony lessons. The mere reading of the lessons for yonr pupil, or obligiug him to study the lesson by himself, will do him no good. First make the lesson your own, and then you can impart it to yonr pnpil, for what yon do not possess you cannot give.—*Musical World.*

PATIENCE.

BY A. D. MARX.

To teach patiently is not the lazy "letting things take their course," or "taking them as they come," that spriugs in many from often disappointed hopes. Goethe gives a striking picture of them when he complaius, "In yonth they fancy they are going to build palaces for mankind, and when it comes to the point they have all hands full to clear away their refuse." This kiud of patience is extinction of all qualificatiou, and actually the ntmost impatieuce, founded npon self-delusion aud false premises of easy success or greater aptitude in the pupil than really exists. This is disloyalty, and pushing one's own faults and delusions upon another. This latter not infreqnently happeus even to good teachers. The more clever and intelligent the teacher, sometimes the more irritable; it exasperates him to see pupils slowly receiving what he perceives immediately. But why, in this case, we must ask, does he teach? Why does he undertake the instruction of these pupils and attribute to them powers they do not possess? And, fiuding his error, why goes he retain them?

The true virtue of patience has quite another and a nobler sense; it is not snfferiug, but active. "Thus," says the faithful and spirited teacher, "thus is man; thus yonth, and thus my particnlar pupil. From the moment I charge myself with thy progress, I am bound to promote it, and respousible for all that is possible for thee to attain. Be, then, thou my pnpil, what thou art, and become all that thon mayest be!"

Let me be permitted here to state a priuciple that I have myself borne in mind; it has promoted most of the advantages that have been ascribed to my method of teachiug. I say to myself: "The pupil has erred; it is my fault; this fault I must redeem!" And truly, is it not so? If the pupil is inattentive, nninterested, and indolent—that is to say, when, for a time or generally, he is wanting in sympathy with the cause, or in persevering will—is it his fault? It is for me to rouse the sympathy, strengthen the will, or else to retreat. If he does not comprehend—that is to say, if he is deficient in intelligence, or, maybe, my exposition of the snbject, though correct, is not adapted to his special comprehension—is it his fault? Can he help it? I must help him; I must always find new means of illnstrating that which he fails to perceive or I must relinquish him. If he is deficient in any particular faculty, such as ear, time, facility of the organ, it is I who must awaken them, or renounce my task and renounce it with the confession of my insufficiency.

PUPILS AND PRACTICE.

BY CHARLES W. LANDON.

THERE is an element in practice which the favored few make their rule of procedure. It is working exactly to a clearly defined ideal, instead of merely practicing for the sake of filling in a given number of hours. At the lesson hour a first-class teacher gives his best efforts to forming in the pupil's mind not only a clear, bnt an exact mental image, perfect in all its details. When a pupil has snch an ideal, and then honestly works, not only up to it, but into it, his advancement is marvelously rapid and thorough. To give a pupil such a perfect ideal reqnires that the teacher shall mentally conceive as perfect an ideal as he wonld impart to his pnpil. And this ideal must be made clearly evident to the pupil by explanations from its different phases and many standpoints, with illustrations and similes, and finally by the teacher himself giving upon the keyboard a perfect example of what he wants the pupil to accomplish and then seeing his pupil reproduce it perfectly, although slowly perhaps.

* * *

The great majority of pupils have no sharply defined ideal or image of what they are to accomplish when practicing. If a student in drawing was set at the task of drawing from a model that was continnally changing position, facial expression, features, complexion, from frowns to smiles, repose to animation, and from sitting to standing, it is a little uncertain just what kind of a drawing a pupil might produce, but no more so than the results of a large portion of the practice done by pupils. To illustrate: Many years since a master mechanic, a wheelwright by trade, needed more help and hired a young man who strongly recommended himself as being a first-class workman. He was given a stick of timber to saw. After he had worked a few minutes, his employer came to look on, and he says, "You are not sawing that according to the lines that I had marked." He answered, "I am purposely allowing a little." His employer said, "Young man, when I make a mark on a stick of timber for yon to saw to, half of that pencil line must be tnrned into saw-dust, and the other half remain on the timber." It need not be said that this master workman was greatly songht after for first-class work. Similarly, pupils never come to the line. They are this side and that, and never do exactly as pointed out by their teacher at the lesson hour.

* * *

It takes a large amount of brains to dnly comprehend small things at their great worth. Too many pupils listen in a half attentive way to the instrnctions of their teacher about the smaller details and how they wish them to learn their lessons, and because these things seem trifling they neglect to practice them. They forget what that great artist Raphael said, that trifles make np art, but art is no trifle. In the playing of any teacher's pupils there is a general average of perfection and style, but there are often two or three pupils who perform much better than this average. Upon an investigation it will be found that these superior pupils work np to rather than away from an ideal.

* * *

There are a large nnmber of pupils who carry the air about them dnring the lesson honr, and which evidently inflnences them in all their practice, that their advancement and snccess as mnsicians depend upon their teacher, that when they have secured a first-class teacher first-class results are a matter of conrse. It need not be said that this view of the sitnation is entirely erroneous. The trnth is, the better the teacher, the more careful and painstaking mnst be the practice of the pnpil. Ordinary teachers spend their exertions largely in the self evident. They explain things that need no explanation; they give their endeavors to the commonplace, and of conrse with commonplace results. While the teacher of high grade points out things, with ample illustrations and explanations, that the pupil would never see for himself, and men great in art were the ones who made the most of the simplest details, it can readily be seen that the best teachers demand the best quality of practice. It might be mentioned in this connection, that these small things in art demand the greatest effort. These are the difficult things to accomplish. It is easier when shooting, to hit the side of a barn than it is the "Bull's-eye."

WHO SHALL SELECT PIECES?

BY T. PRESSER.

PUPILS create more or less annoyance when a new piece is to be undertaken. To set about mastering a new composition should be considered about the same as undertaking to paint a new picture, or the preparation of a recitation, etc. There must be design and aim. The individnality, the taste, the attainment and ambition of a pupil should be considered, bnt the teacher is the one to judge of these. Most pupils are more or less spoilt in this particular; they are apt to fancy the wrong piece; they wish for something either trivial or far beyond their reach. A pupil's desire in the selection of pieces is a poor guide, and it is best not to consult it at any time. The chain of development can be broken and a teacher's whole system scattered by yielding to the desires and caprices of the pupil in selecting only one piece. The rule in most conservatories in Europe is first Clementi, then Haydn, and afterward Mozart, before taking up Beethoven and the more modern writers. Bach has a place in any part of the conrse. In salon music there cannot be such a close grading of authors, bnt it is not well to give Henselt or Chopin before Koelling, Spindler, Bendel, and Heller, etc., have been played. An occasional flying off a tangent with refractory pupils will bring them to their senses. But, as a rule, pupils should be confined to a graded course in pieces as in studies. A pupil can see his or her advancement depicted in the pieces the teacher selects for practice. With some pupils the pieces seem never to grow more difficult, while at times they become easier. Then they grow in excentive skill, while the interpretation does not advance. If a teacher gives a pupil a serious classical work, difficult to interpret and play, that pupil is making advancement. The conscientious, earnest teacher will never swerve very far from the point of attainment which the pupil has reached. To allow a pupil to play what her fickle fancy craves is to engender in time a lack of confidence in and respect to a teacher.

There are more ways to please pupils than by allowing them to dictate the medicine they should take to build np their music nature. It is far more difficult to select a piece for a young Miss who aspires only to drawing-room playing than for one who is being prepared for an artist. The former's repertoire must be limited to a dozen or so of well-chosen pieces, while the latter is expected to master all styles found in piano literature. It is a poor plan for a teacher to compromise the difficnlty in selecting music for the former by yielding to her wishes.

EXAMINATION QUESTIONS.

1. In what time are Polkas written?
2. In what time are Waltzes written?
3. What is the meaning of the word Trio fonnd in minnets and galops?
4. What is the meaning of the word Diatonic?
5. What is the difference in the signs used for $\frac{2}{2}$ and $\frac{4}{4}$?
6. What is Syncopation?
7. How would you indicate a whole measure rest in $\frac{6}{4}$ time?
8. Which is the faster, Andante or Andantino?
9. What is the difference between an Etnde and an Exercise?
10. What is the difference between the figure 3 used for a triplet and the finger mark 3?
11. What is the difference between a slur and a tie?
12. What is a score in music?
13. How do yon indicate a double flat and a double sharp?
14. How does rf. differ from sf?
15. What is a Phrase?
16. What is the meaning of technic?
17. What is a Metronome?
18. What is the effect of a double dot?
19. What does this sign mean  ?
20. Is there any difference between Thorongh Bass and Harmony?
21. Is there a difference between *Rall.* and *Rit.*?
22. What is the difference between the Tempo and the time of a piece of music?
23. If you had played to the end of a piece and wished to repeat some part out of the middle for a close, how would you indicate that?
24. What does the word music mean?
25. Can you tell why you study music?

MUSICIANS HAVE GOOD MEMORIES.

THE vivid impressions which musical sounds are known to have made on the minds and feelings of composers in some instances really almost exceed credibility. Mozart, whilst at Rome, accompanied his father to the Sistine Chapel to hear the celebrated *Miserere*, a composition which it had been prohibited either to give or take a copy of. Aware of this prohibition, the boy listened so attentively that, on his returning home, he noted down the whole piece. On Good Friday the same *Miserere* was again executed. Mozart was again present, and, dnring the performance, held his musical manuscript in his hat, by which means he was enabled to make the necessary corrections. The first soprano (Cristoferi) who had sung at the Chapel acknowledged with snrprise that Mozart's copy was both complete and correct. The difficulty of this undertaking was mnch greater than may be imagined.

It has been stated also that the memory of Battishill was such that even the longest compositions of Handel, Corelli, or Arne were always sufficiently present to his recollection, during the time he was playing them, to render the assistance of the text nnnecessary. He was one day dining with Dr. Arnold, when he played from memory several passages of the Doctor's Oratorio of the *Prodigal Son*, which he had not heard for thirty years, and which the Doctor himself had entirely forgotten. Charles Wesley could play the whole of Handel's numerous choruses from memory. Samuel Wesley, his brother, has given many remarkable instances of a similarly retentive memory; one of the most remarkable may be mentioned. In 1876 he composed an oratorio consisting of a score of npward of 300 closely written MS. pages. It was afterward performed at one of the Birmingham Festivals. Returning to London the composer was robbed of his portmanteau, which contained the MS., and he never heard any more of its contents. Nearly twenty-five years afterward, at the solicitation of a friend, he commenced to write it ont afresh, which he did with the greatest facility, stating that he saw the score in his mind's eye as accnrately and distinctly as if it lay before him. It has been reported of the late Henry Smart, the blind organist of St. Pancras Church, and composer of much good mnsic, that he has been known to get a friend to read over the notes of a chorus of Handel's, and afterward go to church and perform it correctly. When asked how he was able to recollect so much without having a single sound conveyed to his ear, he would reply: "I carry the notes in my mind, and do not think of the sounds."—*Exchange.*

TEACHERS AND PUPILS.

BY FRED. A. WILLIAMS.

AN artist is known only by the quality of his pictures, and in this way people will recognize the thorough music teacher only from the work done by his pupils. And yet the artist can not do himself justice if his paint and brushes be of an inferior quality. Neither can the music teacher do himself justice unless some of his pupils have talent and are willing to work.

Often two children of the same family will commence taking lessons at the same time; they both have the same chance, and yet one will advance much more rapidly than the other. This is simply because one has talent and perseverance while the other has not.

Study of art is slow, therefore no teacher can *hurry* a pnpil and be successful in the end. To learn anything *well* requires time and study. (A hint to parents who think their children ought to play a great many pieces after taking *one term* of lessons.) Teachers often receive pnpils who have *gone through* several books of studies, and yet cannot play one thing well. This is nsually because they have hnrried too fast. If they had gone more slowly and been thorough they would have accomplished more. Teachers *must* insist on thoronghness from the first.

A pupil came to me not long ago who said she had taken lessons for three years. She played several pieces, but could not tell what key any of them were written in. She could not play any scale correctly, and had no technic whatever. And yet this pupil was intelligent, and would certainly have nnderstood such things if she had been given proper instruction from the first. There are a great many cases such as this, which are due to incompetent or careless teachers, who are not only an injury to the profession, bnt are a drawback to the advancement of musical art in general.

THE TEACHING OF MUSICAL FORM.

BY EDWARD DICKINSON.

I REMEMBER reading in an English book on music teaching, the title of which I have forgotten, a series of answers to a question sent to leading musicians inquiring whether some instruction in musical form ought to compose a part of music teaching in its earlier stages. The answers varied, the majority being in the affirmative, those replying in the negative dissenting on the ground that the younger class of students was not sufficiently far advanced mentally to comprehend the subject. It seemed to me at the time that the question was not explicit enough, that it should specify that the instruction in musical form should be adapted to the differing intellectual powers belonging to different ages. Put in this shape, there would probably be but one answer. Musical form, as it usually stands in the established curriculum of theoretical study, naturally follows harmony and counterpoint, and is not to be grappled with in all its length and breadth until the preliminary departments have been well traversed. In advocating a place for the principles of musical form in the ordinary instrumental and vocal instruction I mean something less technical than this higher science. I would merely urge that the minds of pupils be early awakened to the fact that there is form and plan in all musical composition, and that they be made to understand enough of the general principles of musical construction to become intelligent, instead of superficial, listeners.

The musician who has the musical education of a young person in his charge has a double responsibility. The study of music is primarily the study of musical performance, and the attainment of executive ability is necessarily the most prominent object throughout the earlier years. But where this is all a very important element is almost entirely sacrificed. It has never been held that education, in the broad sense, is solely or even chiefly for the purpose of developing some special skill designed merely for the attainment of some particular accomplishment or utility. Knowledge is, indeed, power, but it is power not merely for external action and the winning of material benefits, but also for the inner development and for the satisfaction of the demands which the mind makes upon itself for its own higher gratifications. Musical education, if it would gain the respect of the reason, must also have both objects in view; together with its more apparent purposes, it must refine and sharpen that inner sense which delights in beauty and responds to all the forms which it may assume. These two powers, the executive and the perceptive, must grow together; each alike must be under the intelligent teacher's care.

How little this obvious truth is considered by a great number of teachers of music is evident to one who observes students in their attendance upon concerts and learns the impression musical performances make upon them. That very element that makes a musical composition a work of art, instead of a series of unrelated sounds, is the very element which commonly escapes them altogether. Never having been led to observe that the proportion and structure of parts is not random, but under the control of a shaping and plastic intelligence, they receive only a sensuous impression; melodious phrases are heard, as it were, detached; their vital relationship to other portions is not perceived; the power that results from growth, development, and climax is to them as though it were not. Having no perception of anything but striking melody, rhythm, and tone color, they do not listen down through a musical work, but only along its surface, the rich involutions of harmony and modulation, the orderly confusion of polyphony, the masterly handling of materials, and the grouping of sections to contrast with and enhance the effect of each other—all this which reveals the master's learning and invention, and which is the delight of the trained ear and the developed mind, is almost, if not quite, lost upon them. They may go through a season that is rich in a multitude of great performances and yet receive little permanent benefit, for they have heard only the sensuous part of the music; and, more than that, they cannot remember the works they hear. The memory can hold definite form and precise thought, but when unformed sights and sounds are in question there is only a vague impression left behind. The pleasure may be intense while it lasts, and its stimulating force is undoubtedly of good in raising the general tide of life. But all wholesome amusement does this, and musical study should have some deeper justification. It should fortify the intellectual powers as well as quicken the emotional; the nervous excitement it produces should be held in check by the power of judgment and reflection.

The superficial hearing of music is due to a wrong standpoint on the listener's part. He thinks of it as it comes from the player's hand, not as it comes from the composer's mind. Musical performance being a reproducing art, the personality and emotional excitement of the performer are carried over to the hearer, and the hearer is magnetized into a similar state of nervous disturbance. The objectivity of the work of art is therefore lost in the rush of subjective feeling, and the power of calm analysis is often entirely swamped. It must be so unless the habit of going back of the player to the composer has been so established that the nervous exaltation is not allowed to become the only source of enjoyment. When this habit does exist the pleasure is not less but more—a knowledge of all the elements of musical effect does not imply apathy and stolidity when intense emotional force is in action, but the nervous exaltation, which the most scientific listener may also feel, will be supplemented by a delight that has a more solid and permanent basis. The composer of the work is not carried away by an emotional flood. His mood may be exalted, but his reflective powers hold it under control. He labors with method and order; his work grows under his hand into a thing of symmetrical beauty. Abstracted from the sound medium that is to reproduce it, the master fashions it under the sway of an imagination that is conscious of the laws by which it acts. A somewhat similar contemplation must be the attitude of the hearer; the work must reveal itself to him as an entirety, a unity—then only will all the resources of delight that lie in it be revealed to him.

The attainment of a listening faculty like this is, of course, only the result of long experience; it is the final attainment of the mature musician. How early, then, should the foundation for the acquirement of this high power be laid? Undoubtedly, in the early student days. The teaching of music aims far too much, now-a-days, at mere mechanical dexterity. A century ago it was not so. Fewer people learned music, but they learned it better. Those who were to be composers merely spent seven or eight years in learning to sing; two or three years or more were spent on composition by those who aimed only at becoming performers. But now it is thought enough to know one branch of the art without knowing anything of other branches. The pianoforte is mainly responsible for the change. In making musical culture universal it has made it superficial. It has relieved the student from the necessity of studying harmony as an essential to performance, of studying expression by means of the voice, and of attaining a concert ear by tuning his instrument. We cannot give up the pianoforte, and we would not if we could. It is, on the whole, the greatest blessing of the nineteenth century, but it has narrowed the scope of music teaching, and there is need of a partial return to the old methods. The training of the ear should begin with the earliest lessons. Then, little by little, cautiously and prudently, the pupil's mind should be led to see that a musical work contains some reason for being what it is, that it has a plan that existed in the composer's mind at the beginning. I have often found it to be a novel idea, even to some who had been studying for years, that a composer writes a piece before he plays it. It is easy to show even a child that a piece exists as a thought before it is translated into sound, and he can follow the work to some extent as it came from the writer's mind. The pupil can gradually be made to see that sections and phrases have a plan and an interdependence, that harmony is an element of beauty as well as melody, that melody is not formless, that the return and modification of certain melodies form the basis of the work, that the steady progress of movement from definite beginning to a conscious and complete end is a necessary element in musical effect. Gradually the habit will be formed of recognizing these facts in compositions heard for the first time; the learner will at last feel that he possesses a new faculty, and the pleasure and satisfaction will be beyond estimation.

It is not necessary to describe here a practical method for teaching students to perceive musical form and structure. The teacher can gather his pupils once a week into an analysis class, as is done by Prof. Spitta at the Berlin Royal High School and by other eminent musicians, and by playing and expounding can gradually lead the pupils to some perception of all the beauties of musical works. The details of the method must be left to each teacher's sense of the needs of his students and of the opportunities at his disposal.

Not for practical musical composition, then, but for the purpose of complete musical enjoyment through the ear, should we initiate our pupils into some of the mysteries of musical structure. That they may learn to hear all the parts instead of one, and grasp their relations to each other; that the intricate fugue may be to them a thing of beauty; that the symphony may speak to them with every one of its many voices; that the work, however complex, may not pass as a beautiful vision, leaving no trace behind, but be stamped upon the mind in characters that endure. From the analysis of the simplest song form, with its tonic and dominant harmony, to that of the most complicated orchestral work is a long road, and the journey should be begun early. But in stirring the young minds to a perception of musical form we shall find that they are more ready than we thought, and in studying the results upon them we shall, perhaps, learn even more than we teach.

JOHANNES BRAHMS.

BY JOHN S. VAN CLEVE.

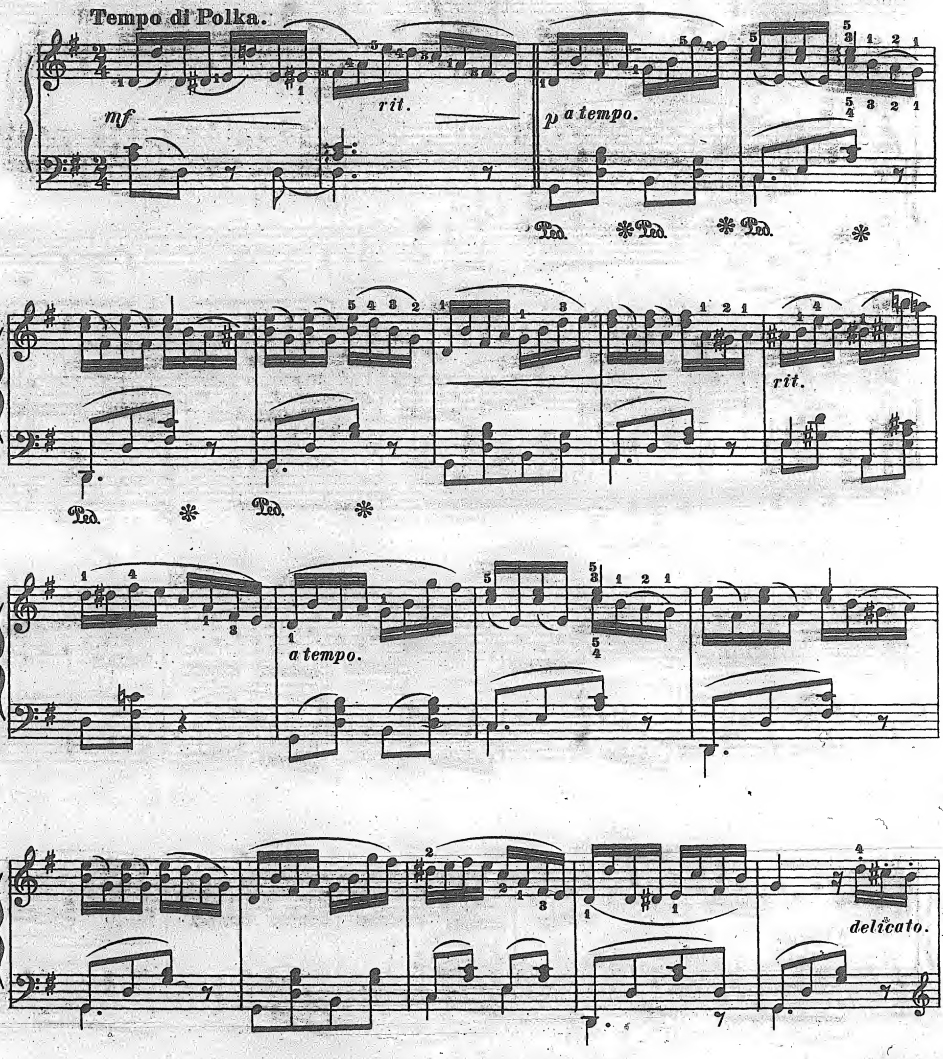
THIS illustrious musician who, as the lineal descendant of Beethoven and Schumann, holds the sceptre of pure instrumental music in Germany, has done some notable work for the pianoforte, although his fame chiefly rests upon his compositions in the domain of concerted chamber music, upon his symphonies and upon his great choral works. Born in 1833, like Beethoven and Mozart the son of a musician, he, like them, gravitated to Vienna, that genial center of passionate musical life, and since 1861 has made it his home. His works for pianoforte are cast in the form of concertos, sonatas, quartets for strings, variations upon themes from Handel, Haydn, and Schumann, and also work in a few smaller forms. Among these latter his popular Hungarian dances may be prominently mentioned.

A word upon the nature of Brahms' genius must here be set down. Brahms met Schumann at Düsseldorf, in 1853, when he was a youth of but twenty, and Schumann, with an insight by no means common in men of great original genius, announced that Brahms was his predestined successor in the realm of pure German music. This prophecy has been fulfilled with singular accuracy and fullness. There is a loftiness of thought and a depth of brooding intensity in Brahms which is utterly unapproached by any other composer of absolute music since Schumann. His continuity of thought and far-reaching purpose, united with his bold and original harmonization, exalt his compositions to the zenith of admiration with all scholarly musicians; but he is often oblivious of superficial effect, and hence to the general public his genius, though seen in the loftiest part of the sky, is discovered through rolling vapors. With Brahms, beauty seems to hold a place subordinate to expression, and a certain harshness is in consequence occasionally met with in his harmony, which must hinder the popularity of his works.

Brahms, in a subjective manner, is also a great pianist—that is, he plays with reverence for the work and with reference to his own feeling; but in almost total disregard of the public. He is especially renowned for the delivery of Bach's organ works upon the pianoforte.

ELFIN DANCE.

F. G. Rathbun.



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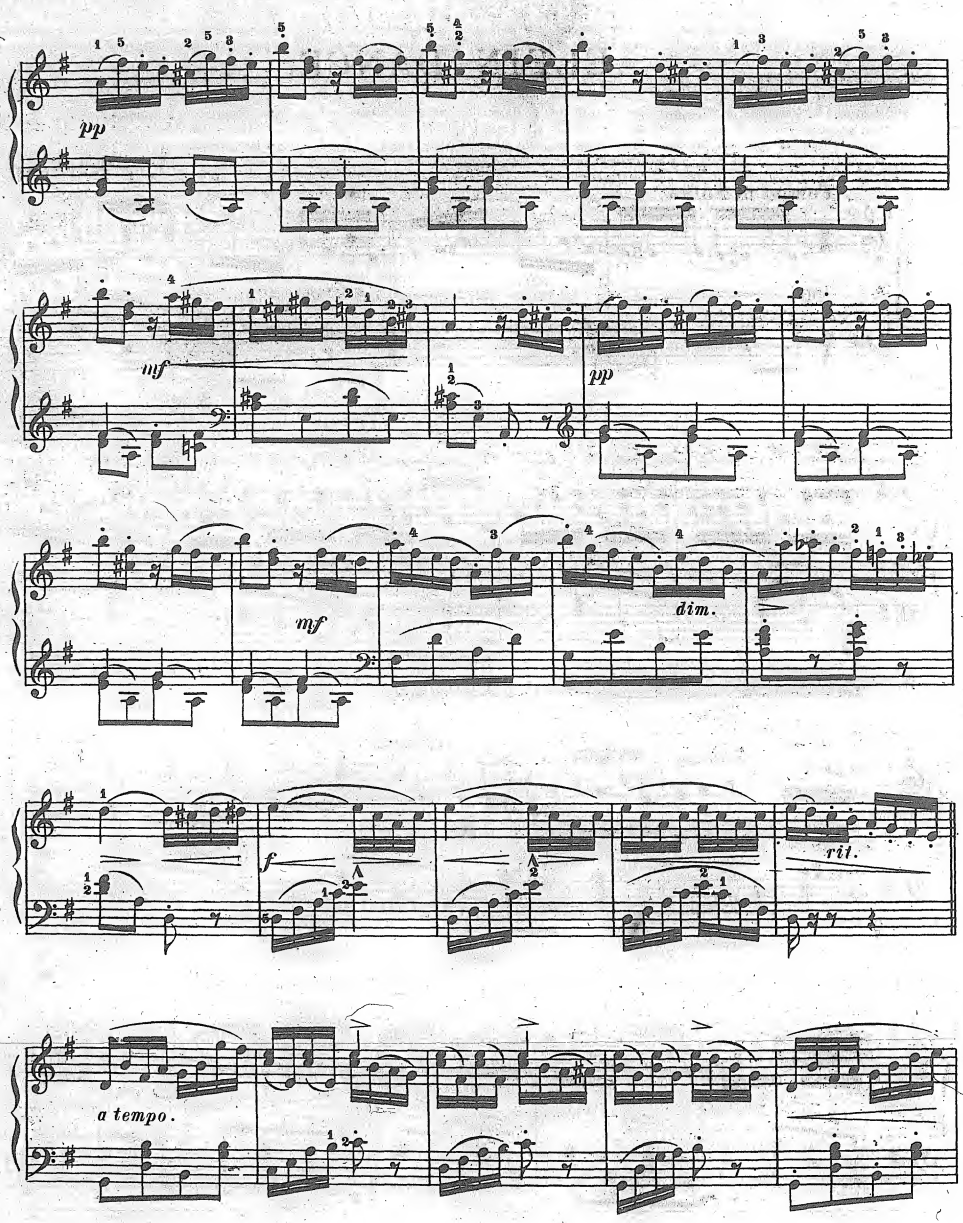
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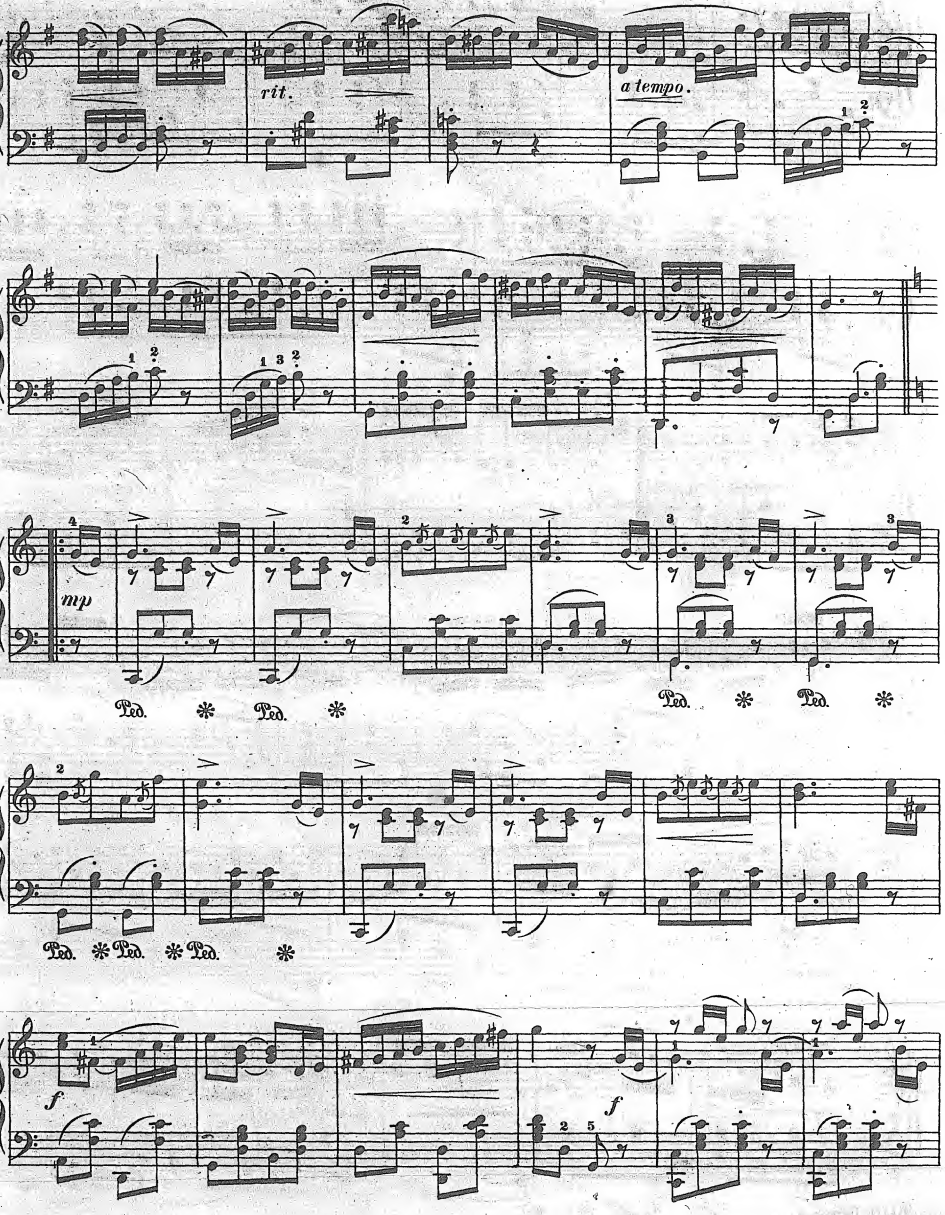
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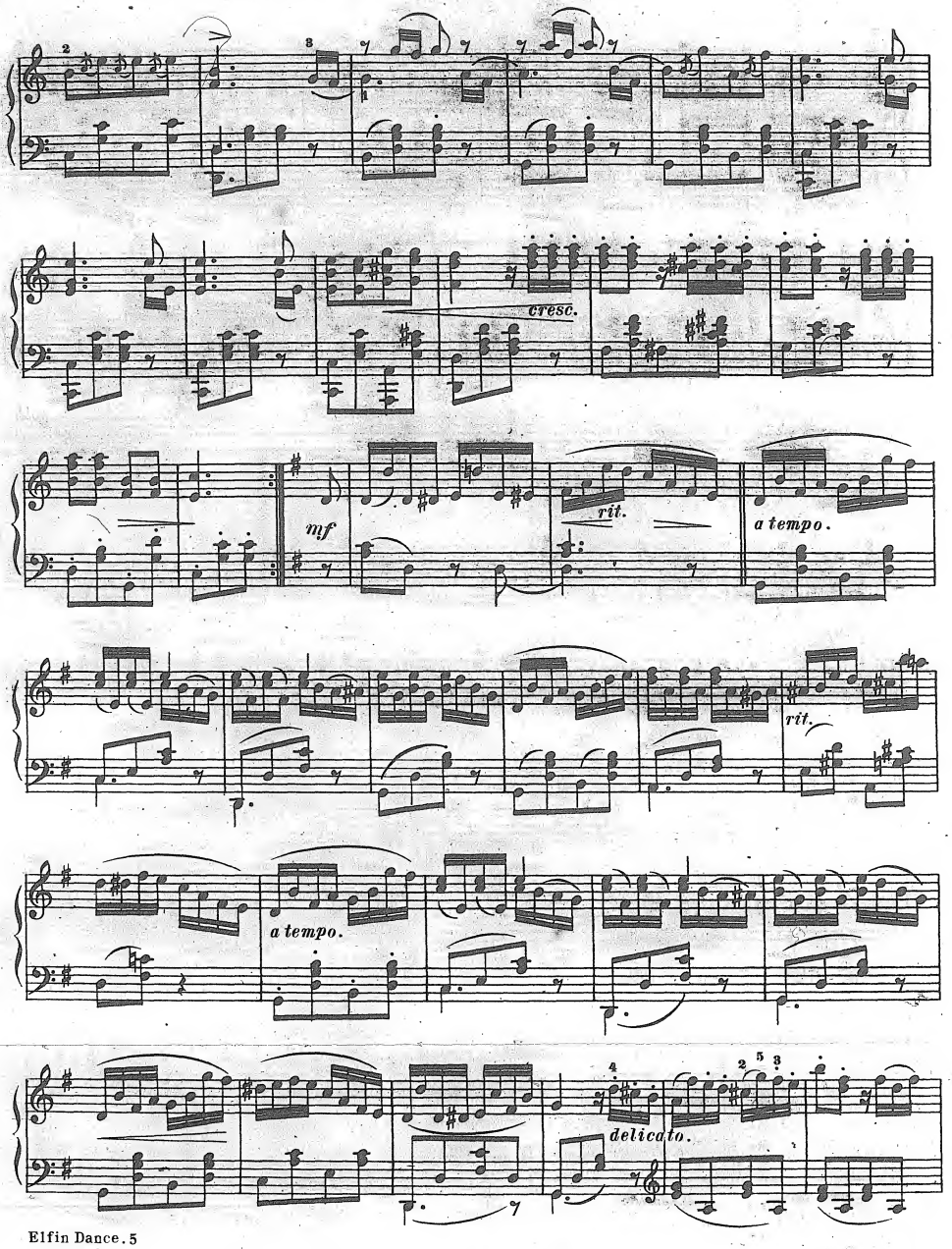
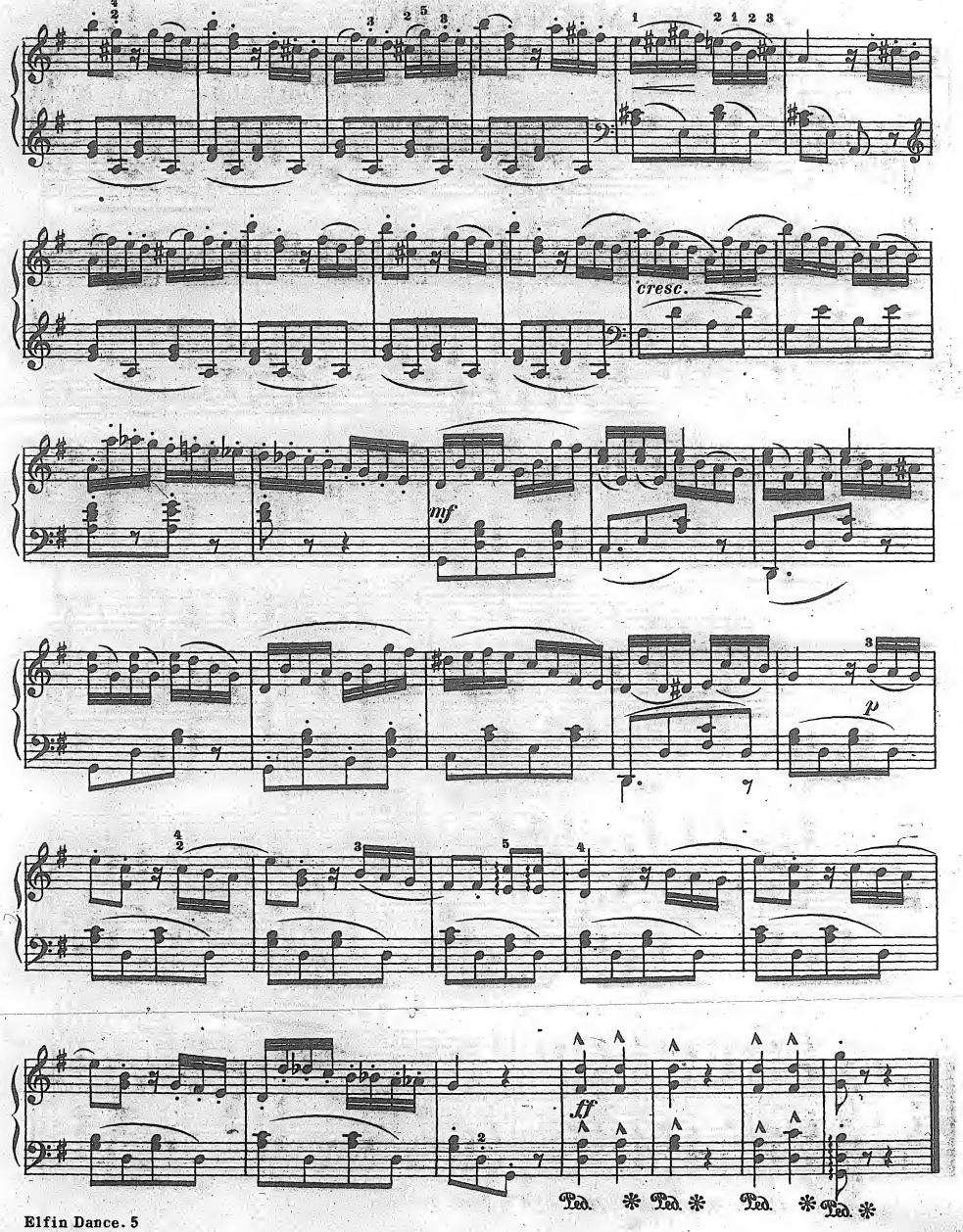
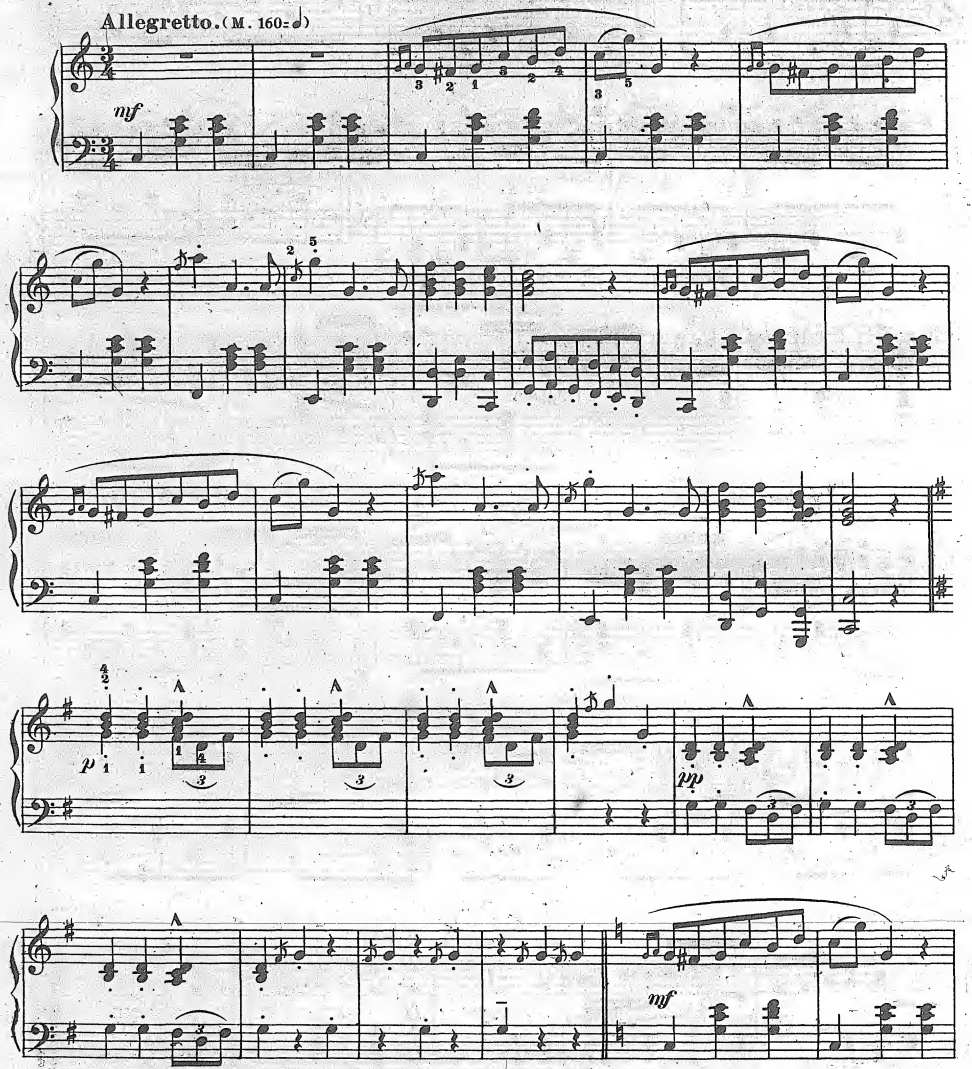

cresc.
mf
rit.
a tempo.
rit.
a tempo.
delicato.


cresc.
mf
p
ff
Ped. * Ped. * Ped. * Ped. *

MENUETTO.

Carl Moter, Op. 1, № 1.



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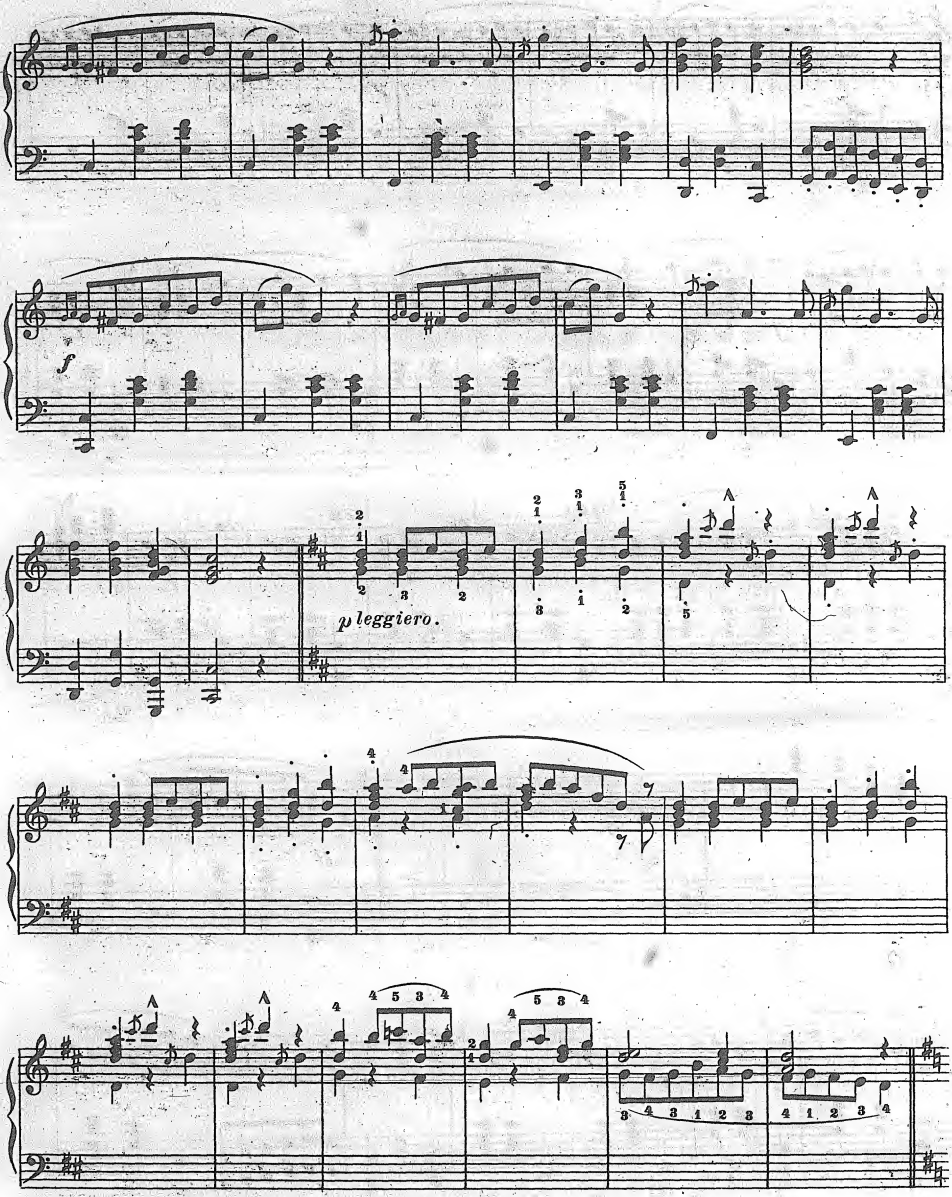
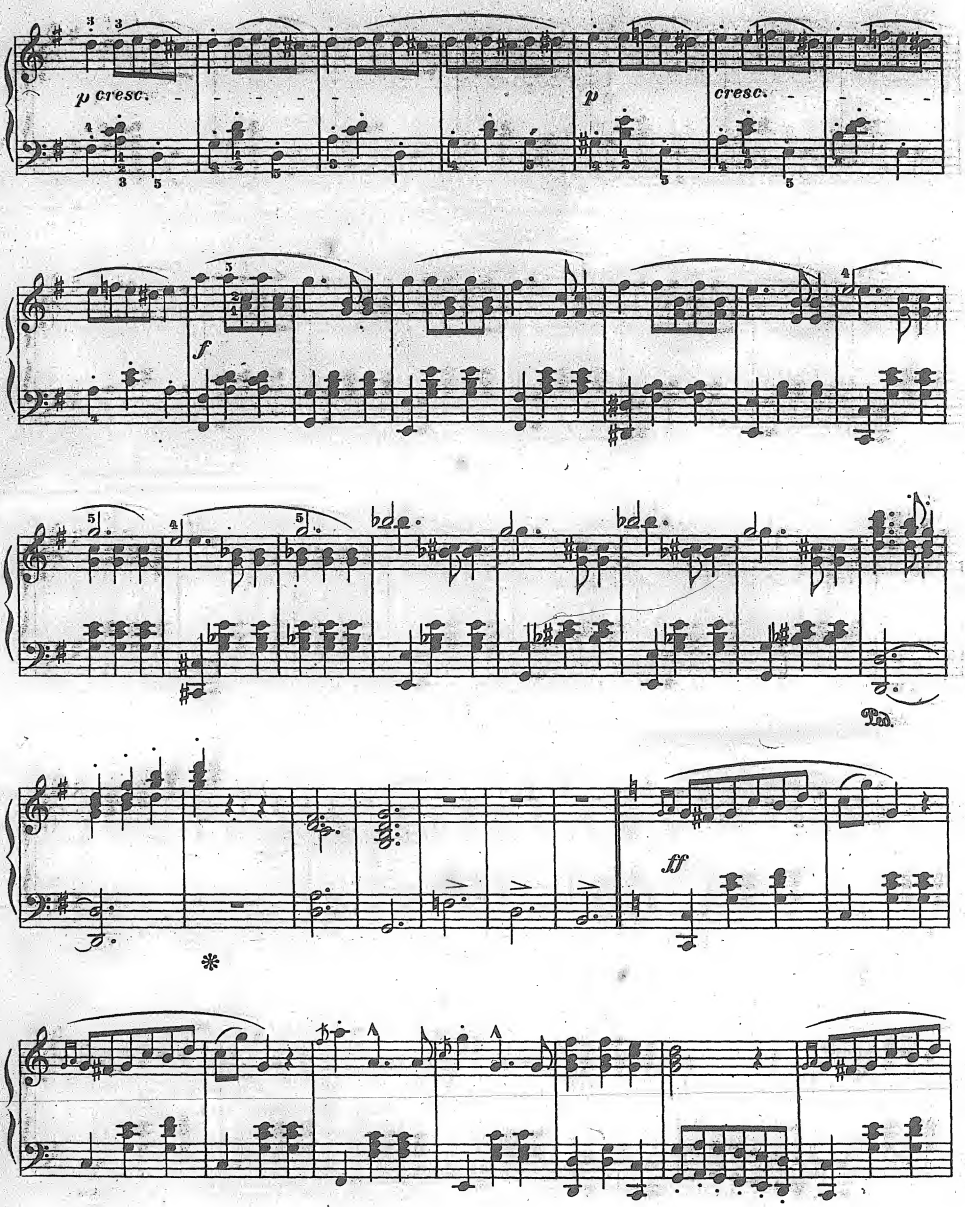
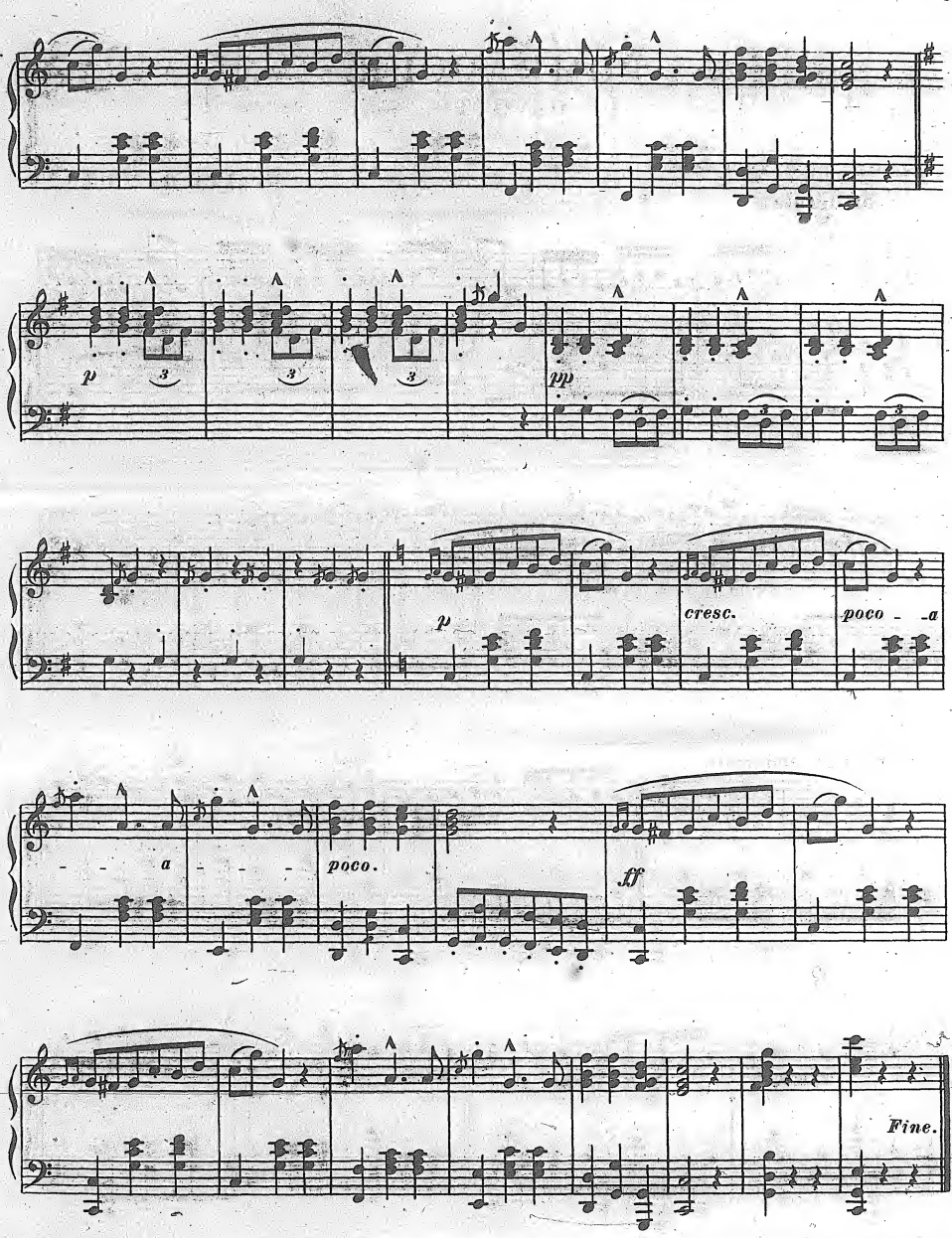


Menuetto. 4.


p cresc.
p
cresc.
f
Ped.
ff



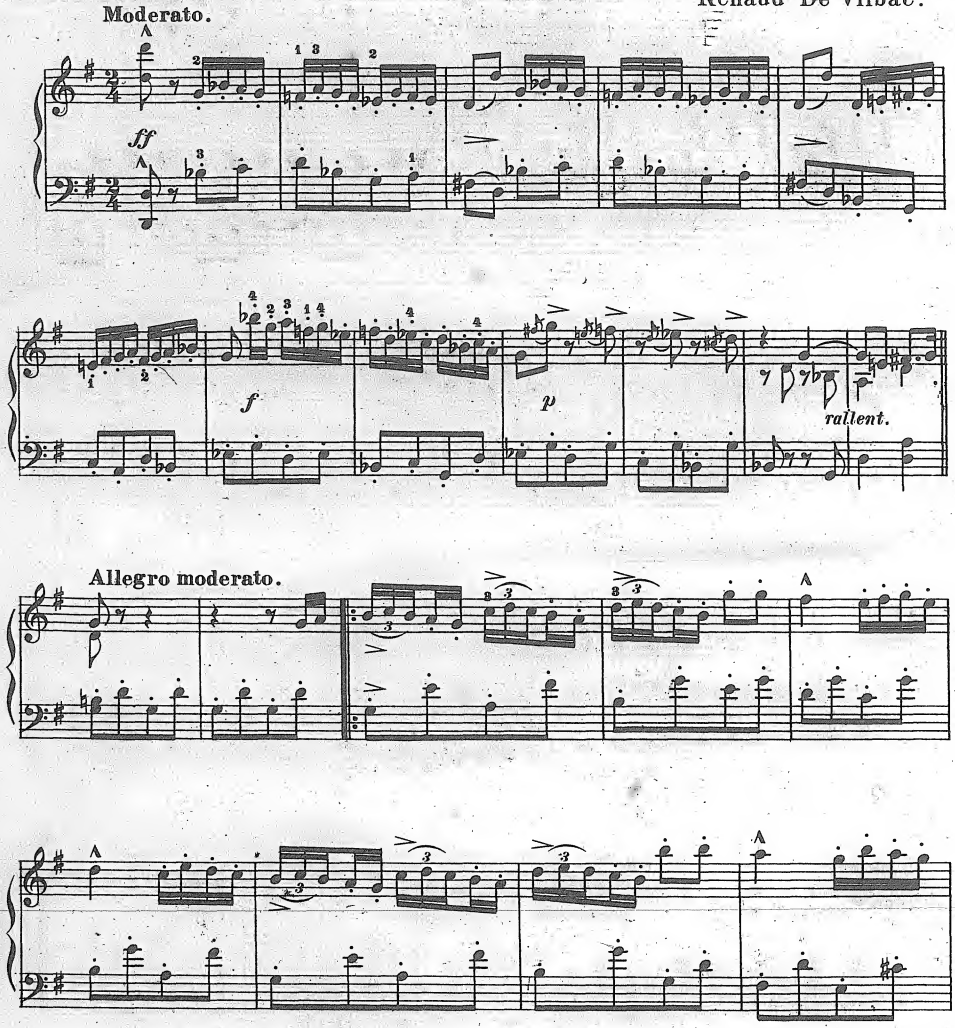
Menuetto. 4.

POMPADOUR.

GAVOTTE.

REVISED BY RICH. ZECKWER.

Renaud De Vilbac.



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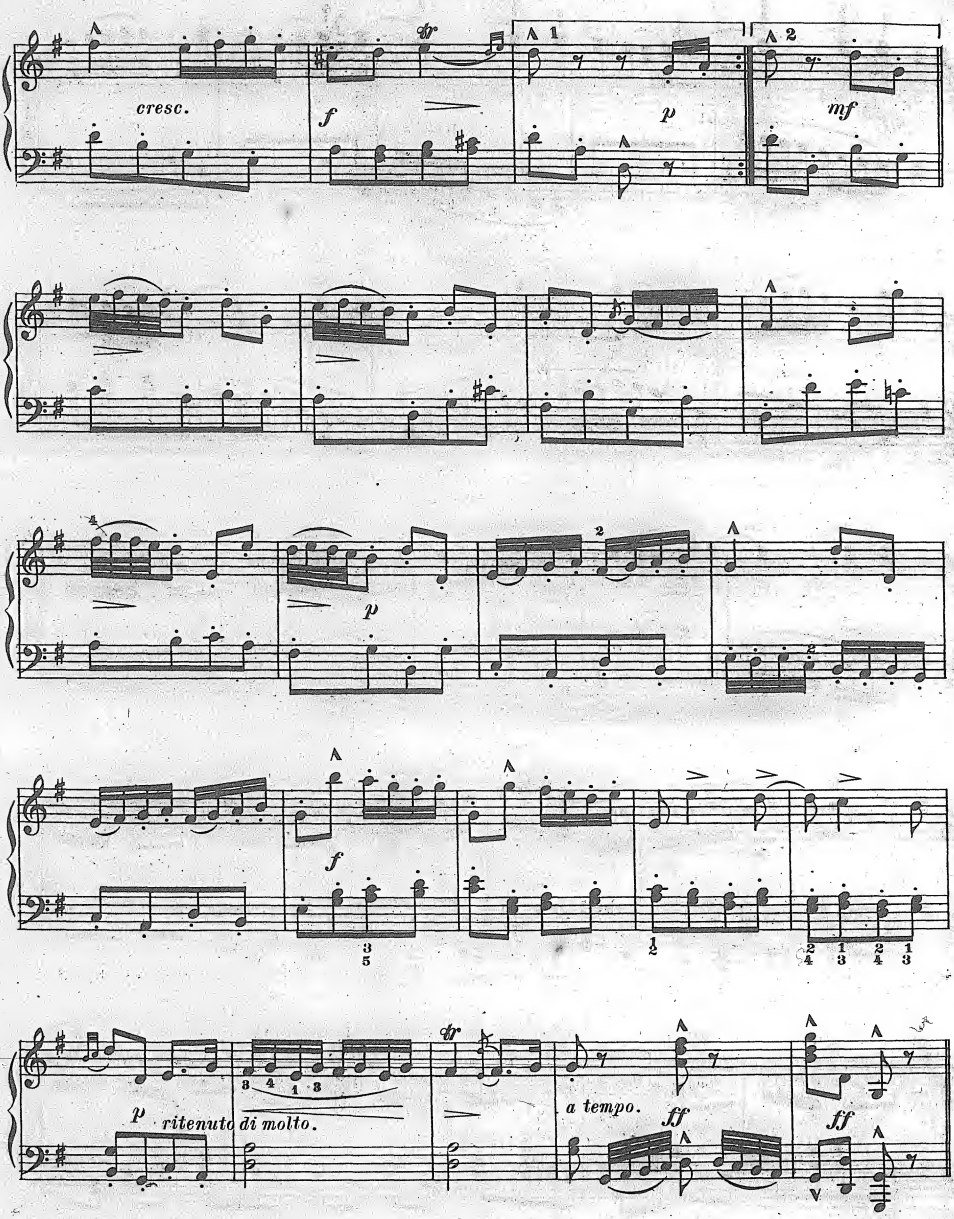
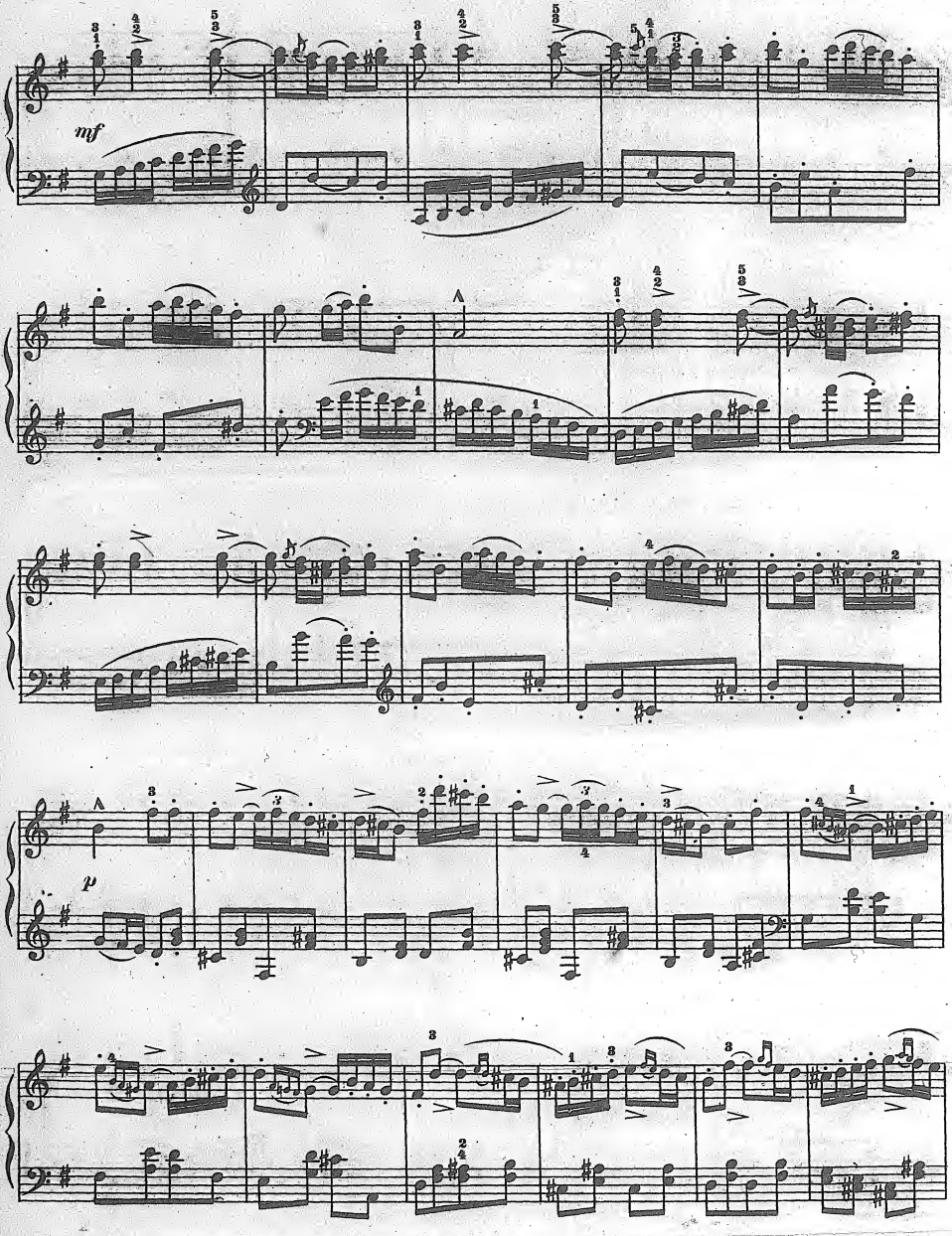
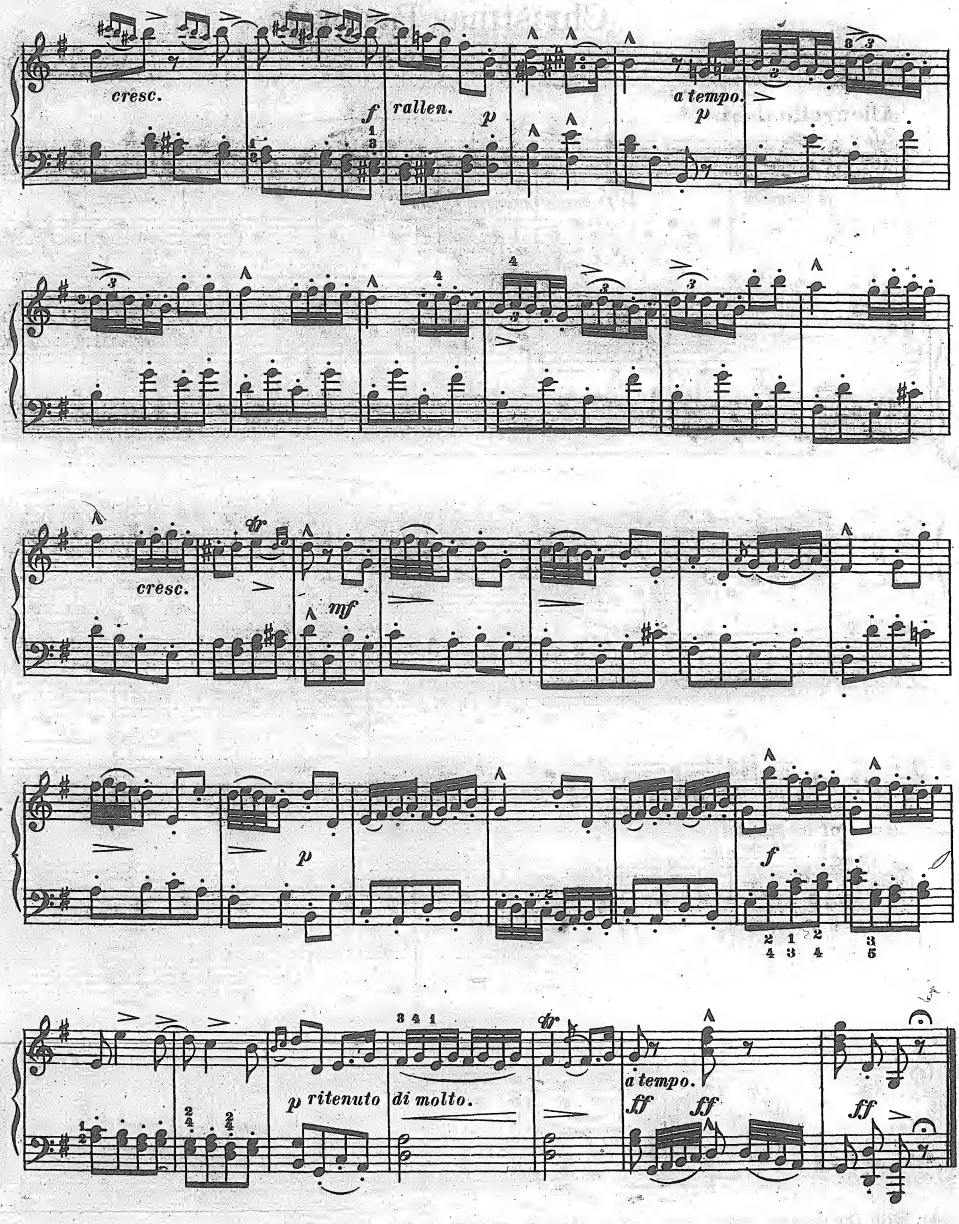
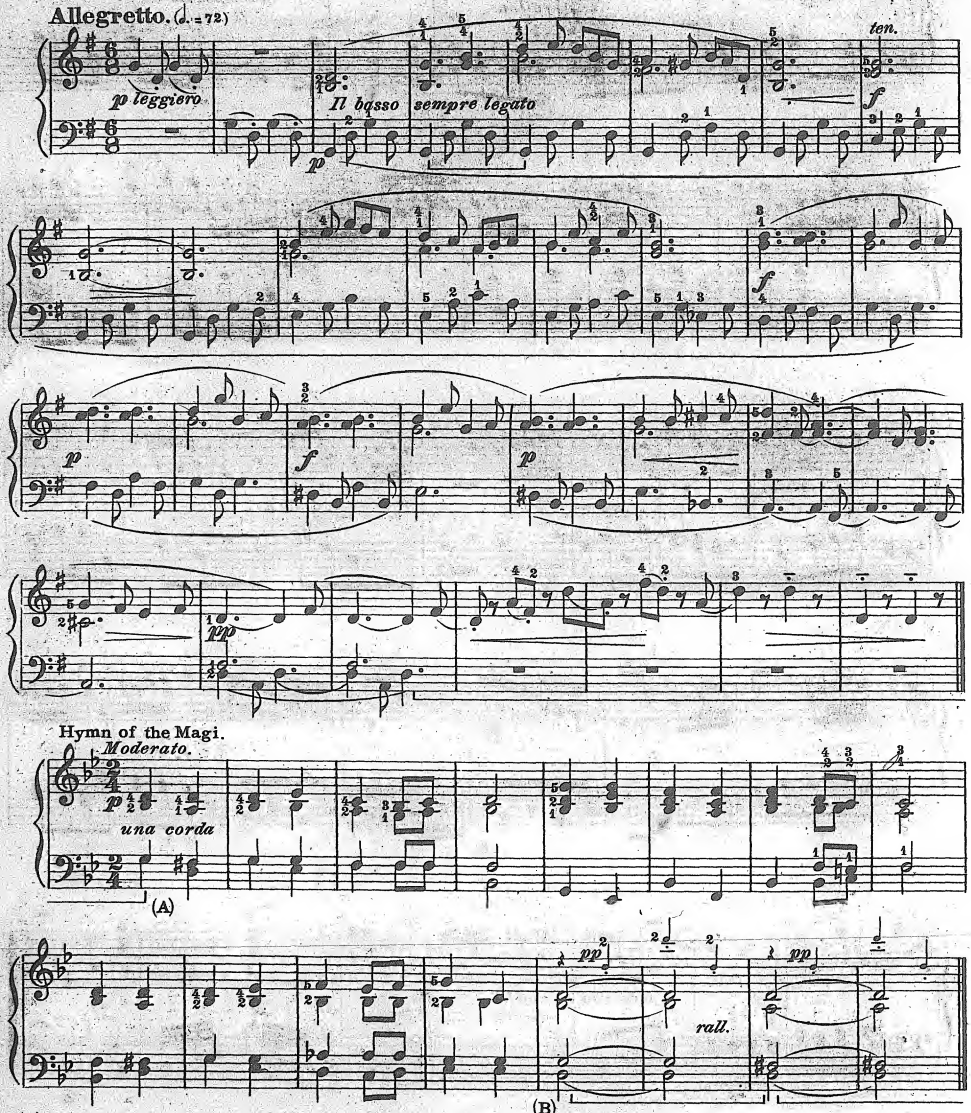

cresc.
f
tr
1
p
2
mf
p
f
ritenuto
di molto.
tr
a tempo.
ff
ff


mf
p


cresc.
f
rallen.
p
a tempo.
p
cresc.
tr
mf
p
f
p ritenuto di molto.
tr
a tempo.
ff
ff
ff

Christmas Pastorale.

H. C. Macdougall.



(A) With the damper pedal also. See preface in regard to use of the pedal.

(B) Quarter notes with the right hand.

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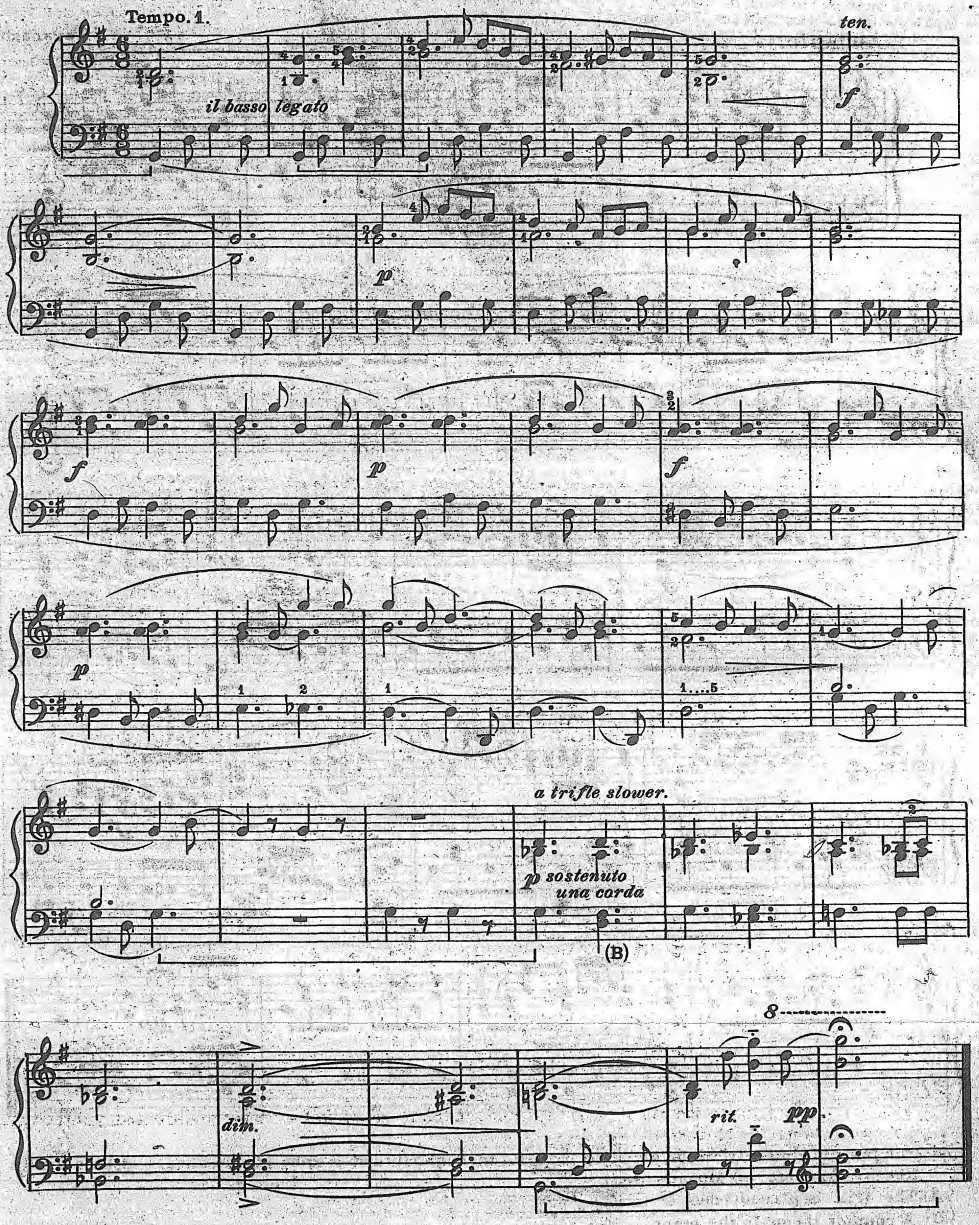
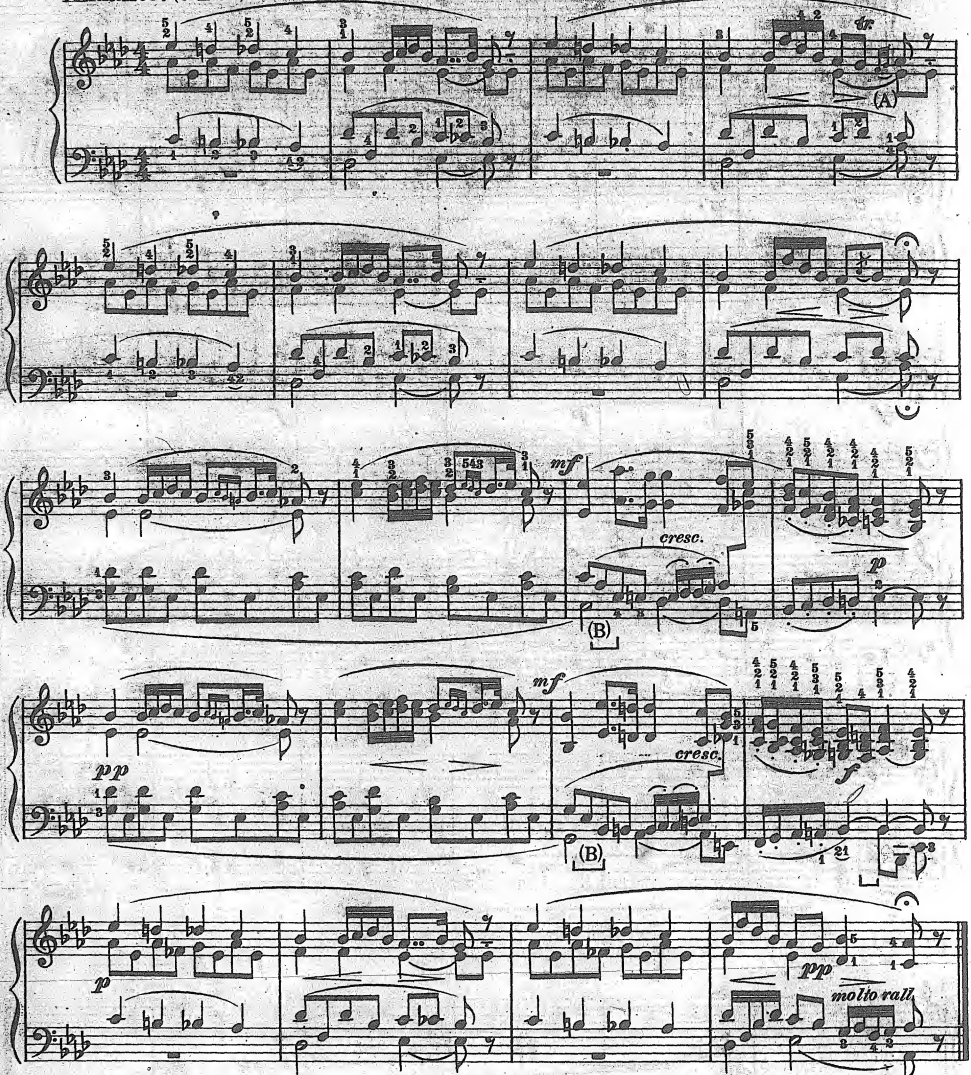

Tempo. 1.
il basso legato
ten.
a trifle slower.
p sostenuto
una corda
(B)
dim.
rit.
pp

Andante.

Andante. (♩ = 50)

I. Kavanagh.



This graceful melody in the old style is legato throughout and is to be played simply and naturally, like an Andante of Mozart.

(A) The trill is played, thus, =

(B) A counter theme in the tenor.

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FOUNDATION WORK.

BY JOSEPH H. DARLING.

How many works there are, styled "preparatory," which are of such monstrous construction that the ordinary student must necessarily cramp the hand seriously, and, with children, the whole body, in order to perform them at all, or else go through a course of work to prepare to be prepared. Of course, these exercises are ingenious and not harmful to an advanced performer, but in the hands of a young teacher, applied to young pupils, they are productive of serious trouble. Why should "preparatory" be used so vaguely?

The writer, in the past, has been affected by a nervous difficulty which stopped all work and caused a slight muscular paralysis which made the hand quite sensitive. It was while studying according to the Tansig system, and at the same time going through other preparatory work, that the interruption took place, but, nevertheless, it was again resumed and so continued with interruption after interruption. Lately, Mason's "Touch and Technic" has been used, and has been surprisingly helpful. Having dropped everything that cramps and strains the hand, both in practice and teaching, it has accomplished results little dreamed of.

With "Touch and Technic" for their chief foundational guide teachers can lead their pupils toward an understanding of music that will be intelligent, esthetic, and, in all respects, scientific. And when their pupils hear and see the artists of the day perform, it won't be in an unknown language. As a rule, all the satisfaction a student can get, when studying according to many of the old methods, about the means of producing effects used by the great artists, is that they employ the same touch that has been taught him, but that they exaggerate for effect. He often feels as a child does when told some preposterous thing to explain a common phase of life, for children always have a consciousness when they are being put off or deceived. To appreciate and enjoy the best in music, to say nothing of performing the same, one must have a knowledge of theory, which is as indispensable in laying a foundation and in future progress as technique. By "technique" one should not understand merely the facility of the finger, the flopping of the hand, like a swing-sign in a gale of wind, or, in fact, any mere gymnastic feat, for "finger gymnastics" cover a multitude of sins, and produce a corresponding amount of harm, but rather it is the power to do all that mind can conceive toward the interpretation of art. "Touch and Technic" will lay the foundation on which this structure will rest, and will do it in a surprisingly short time.

A danger that is, and has been, is that as soon as a work of startling originality appears, or of particular utility, many teachers have made undue haste to adopt it, and to give an introductory volume or two to lead up to it. But, alas, they too often lead from nowhere in particular, and leave you anywhere in general.

To lay a foundation, a teacher must be careful to build slowly, and use no means that will not be of direct application in the rendition of the pianist's repertoire. A pianist has to do enough stretching, twisting, and cramping, without doing any that is neither of use nor in any way helpful. We cannot place our pupils on a bed of roses at first, but we can at least give them a glimpse of, as we lead them onward to, the beauties and enjoyments of the rare exotic of artistic development, though the briars may prick at times, for such is art. And it goes without saying that artistic sensibility is the mortar to cement the bricks, theory, and technique, and together form the base.

—To be an artist is to be a poet; to be touched by all the revelations of art and nature; to love, to suffer—in one word, to live! To produce a work of art does not make an artist, writes Massenet, the composer, in the November *Century*. First of all, an artist must be touched by all the manifestations of beauty, must be interpenetrated by them and know to enjoy them. How many great painters, how many illustrious musicians were never *artists* in the deepest meaning of the word!—*Presto*.

METHODS OF SELF-EDUCATION IN MUSIC.

BY W. S. B. MATHEWS.

Extracts from a Paper read at Cleveland Meeting of M. T. N. A.

No fully satisfactory directions can be given for cultivating the ear. The most that can be done is to make a few fragmentary suggestions. The first is to hear music all that one can. By this I mean hear good playing, and especially orchestral playing and singing, until the sound of music performed expressively becomes established in the ear. Here I will be met by the objection that some who read these lines will not live where they will be able to hear an orchestra. Necessary as orchestral concerts are to the higher cultivation in music there are many quite sizable cities in this country where, in an entire musical season, there will be hardly a half-dozen concerts of this kind, perhaps not more than one or two. However excellent these may be, of themselves considered, they are not enough. The miracle of the five loaves and two fishes must be done over again if these few opportunities are to stand for a complete musical education. But if there are no orchestral concerts there will be more or less recitals by fairly good pianists, perhaps even by masters such as we listen to at these occasions. Yet these will not be enough. The student must work out his own salvation—as the Apostle says.

There is a certain cultivation of ear which comes from thinking music. After all that modern science has done for us, it still remains true that it is the spirit that makes the body, and not the body the soul. To play fine music in the imperfect and halting way in which the great majority of teachers would be able to play it is something at least. But the ear is not formed by it, for the playing is too self-conscious and too halting in rhythm and imperfect in expression. But the same player, if he will but give up his mind to it, will after a little find himself able to think the music much better than he can play it. Let him take the notes and follow them through, exactly as if he were playing them, yet without uttering a sound or moving a finger. After a little he will be able to imagine to himself the effect of the piece, not only as he himself would play it, but much better, without any of the drawbacks which attend upon imperfect technic. It is not very difficult to memorize a piece in this way, and then after having learned it by heart in this silent manner go to the piano and work it out with the fingers. If the memorizing has been well done, there will not be much time required for the early part of the finishing of it, the part namely of thinking it through in time. But if one were to memorize it at the piano, it would take quite a time to practice afterward before one would be able to think it through in strict time. But when memorized away from the piano the time will be used mostly in getting the fingers so they will go through the combinations.

Not the least important point in the direction of self-education is that of constantly increasing the power of playing and interpreting music. The technic of playing must be carried forward by the best exercises attainable, and in such way as to enlarge the students' powers by the shortest roads, and with the best concurrent reaction upon the purely musical powers of the student. The older technical exercises, five-finger exercises and the like, were rather hostile than otherwise to the use of the fingers in expressive forms, as they are called, into action in playing any good music. Upon this point I have certain decided opinions which only a part of my hearers will share with me. I believe that Dr. Mason's system of technic is more productive for fingers and musical development alike than any other system which has yet been so offered, or, is likely to be offered.

The most important point in the discussion is the one which I now approach—namely, *coöperation*. By this I mean that all the musical students (music teachers) in a place or a vicinity are to regard themselves as belonging to what our English friends call "forms" of the same great school, namely, that of experience, and, therefore, to avail themselves of each other's assistance and encouragement in music. There are many ways of doing this, each having in its train its own peculiar series of consequences. It may be by the establishment of clubs in which the students devote a certain amount of time to musical reading, or it may be in the form of classes devoted to musical history or to the life and works of some one composer; or it may be in a general coöperative movement to support a series of recitals or concerts, the programmes of which are to be arranged with reference to interesting the masses in the better kind of music, without at the same time boring them by giving them too much or too heavy in quality; while nevertheless the pupils of all the teachers will be able to learn something from the playing. In any town of ten thousand people or more anything whatever may be done through a judicious combination of the teachers of music and their respective friends and pupils, provided it be attempted in an unselfish spirit. Just as soon as the spirit of personal glory begins to find place, however, the elements of disintegration will show themselves, and it will be necessary to pause awhile. The main thing is to *begin*, then *keep on*. Never finish.

THE PLEASURES OF MUSICAL ANALYSIS.

BY ALBERT W. BORST.

Scientists tell us that light is composed of three colors, red, yellow, and blue; but if a ray be passed through a prism, then the several glorious tints of the rainbow become at once evolved. So it is with fine music: to the majority the strong, bright light in its completeness is sufficient. The artist revels in the varied prismatic colors which analysis provides for him. Even the young amateur may, to a greater or lesser degree, be led to participate in this enjoyment. In children the interest is aroused when you explain to them the ordinary rhythmic divisions. Some sudden modulation, unusual accent, novel accompaniment, etc., will, if the teacher cause them at all to think on the matter, find a sympathetic echo.

By way of illustration, let us take a couple of easy numbers from Heller's "Album for Youth." No. 5, Barcarole, commences with a phrase of two measures. We then find a reiterative of the last five notes on the *arsis* of the next measure. Now, this novelty for a child, coupled with your exposition of a Barcarole movement, excites his imagination. Again, in No. 12, "La mnette," with the one persistent note in the treble, as indicative of the attempt at distinct articulation, the agitated syncopated notes later on will have something of the same effect on the child, as the climax of his fairy tale. Even the hard, suspended chord near the end, with the necessary explanation, will no longer appear ugly.

To a number of pianists many of the deeper meanings of a composition are lost, owing to the habit of concentrating their thoughts on the upper part alone. Occasionally the lower part receives a limited recognition; the beauty of the progression in the inner parts is often quite lost sight of.

The pleasures of an all-embracing analysis to the advanced musician are so subtle and so varied that in the present paper but a few hints can be suggested.

The gratification excited by the onward bodily form of some finely contrasted double counterpoint, or some extra gorgeous modulation, or some new and extended treatment of, say, one of the Rondo forms, is readily realized by most thoughtful players. But the inward and spiritual import of other and less openly apparent exceptions remains to many a mere shadow. Here are a few familiar illustrations from Beethoven's Sonatas: the unusual key of the second subject in the first movement of Op. 13 and Op. 53; the free entry of a discord (without even the root) in the first bar of Op. 29, No. 3, likewise in Op. 78 at the fortieth measure; the close of the Adieu, Op. 81, where tonic and dominant are struck simultaneously. This latter passage, the *bête noire* of old critics, is, in fact, the most poetical idea of the movement. It is as if two persons were experiencing the bitterness of the "farewell" almost simultaneously. Such an inspiration as in the Funeral March of Op. 26, where the gloomy theme becomes, by its transition to the major mode, permeated with a glow of heaven-born joy and hope, is appreciated by all.

The works of the modern romantic writers, from Chopin to Grieg, sometimes by a single stroke of the pen, succeed in striking in us some corresponding under-tones—it may be of the sublime, it may be of the weird, or even the humorous, which until then we were ourselves unconscious of possessing.

In the domain of orchestral scores the field for practical analysis is naturally wider still. To enter into the deep concepts of such inspirations is indeed bliss. And such peeps behind the curtain of art are offered to all musicians who will use their mental spectroscopes.

Have you enemies enough? Try to increase their number! It is wise to have enemies, on account of their ability to watch over us better than we can ourselves, who will not rest from showing us our faults, and who spy into the secret folds of our inner self, so that we can never satisfy or deceive ourselves.

THE PHONOGRAPH IN MUSIC STUDY.

BY H. E. KREHBIEL.

III.

Thus far Herr Dessauer—even his fantastics are suggestive and worthy of reading; but though they are given with complete sincerity and earnestness, they need not, for that reason, be accepted by the reader. Before it will be possible for a violinist or singer to carry his accompaniment around in his pocket for effective use at will, it will be necessary for Mr. Edison to perfect a microphonic attachment to the phonograph which will increase its sonority several hundred times. There are, likewise, many obstacles still to be overcome before the phonograph shall be able to act as proxy for the great teachers of the world. Herr Dessauer has overlooked the fact that it would take a Joachim quite as long to dictate a lesson such as he describes, into the phonograph as it would to give a lesson in fact; and that the results of the dictation could only be enjoyed by the possessor of the phonographic cylinder which had received the record directly from the great violinist. These cylinders cannot yet be multiplied by mechanical means; each must be an original, and though a teacher might make use of one to give lessons to many pupils, it would always be the same lesson. To supply a single person with a complete course of instruction would involve an amount of work upon Herr Joachim, and, consequently, an expense upon the ambitious teacher or pupil, which would, in all likelihood, remove the plan from the category of things practicable. This would be the case, at least, so far as a general application of the idea is concerned.

A much sounder suggestion is contained in the plan of using the phonograph as a conservator of the readings of the great virtuosi, instrumental and vocal. Just as it is, in a high sense, a lesson to hear the performances of a master, so it would be a lesson to listen to the phonographic reproductions of such performances, and it would not be impossible to supply cylinders, in a limited number, so long as the master in question were actively engaged in concert-giving.

This suggests a thought which we ought, by all means, to set about realizing at once. Nothing is more vague and unsatisfactory than present judgment upon the abilities and characteristic of the artists who are gone. The vast majority of them live only in analyses, criticisms, and rhapsodies in which comparison with their contemporaries and predecessors plays a large and confusing part. How did those who supply the comparison play or sing? How often are we called on to say which of two pianists, both of whom died before we were born, was the greater artist? Who has not been asked to fix the position of Madame Adelina Patti among the singers of the world and say how she compares with Jenny Lind, Malibran, Sontag, and the rest of the melodious throng way back to La Bastardella? Now, it is entirely feasible for us to provide a sound basis for such comparative criticism in the future, so far as the mechanism of the art and the things which belong to its intellectual side are concerned. I make the limitation advisedly, for, as yet, there must be a great loss of tonal charm and character in all attempts to imprison a voice in the phonograph. A singer's technical achievements, range, taste, and understanding can be measured in a phonographic reproduction of her singing just as her physical appearance can be judged by a photograph. It is, therefore, feasible to establish a museum, if you will, of examples which will serve to enable the future student, historian, or critic to judge of the art of all the great ones now alive. How marvelous the vista which this idea opens? At last the thing in music which has been hopelessly evanescent is subject to preservation. The song need not die with the singer, nor the tone of Joachim's violin, in Joachim's hands, perish with the body of the violinist.—Hereafter we will have something besides the written or printed page to help us form an idea of the art-tastes, and tendencies of a past era.

I must not go on in this vein lest I forget the critical boundaries which I myself have set. Let who will pursue the lovely speculation. So far as I have gone, the verities, as we have them to-day, have not been violated. Herr Dessauer's suggestion touching the employment of the instrument as an advertising medium, a witness to professional qualifications in the teacher, is a little too rococo to call for comment, though even it might be modified so as to bring it within the horizon of usefulness. Leave the teacher out of the question for a while and consider the pupil's relationship to such a progressive record. To observe one's own progress is to be encouraged in its pursuit. A creative artist has the evidences of his improvement always before him. So has the reproductive artist, to some degree, in the knowledge of ability to do with ease those things which once were difficult. But even this modest knowledge is dependent upon the possession of ability to judge objectively of one's own achievements. Self-criticism, however, is the rarest of all virtues. The phonograph will encourage it by reason of the fact that the pupil can commune with it and listen to its admonitions in the privacy of his own chamber, free from all the irritations of publicity. His pride will not rebel and accuse the instrument of misrepresentation, for he will know that there is nought of motive of any kind in its record. He will hear himself as if he were another, and a comparison of records will enable him to judge, without prejudice, whether or not he is making progress. This use of the phonograph seems to me the most valuable in the department of pedagogy, but what has been said of the student may also be said with the same righteousness of the artist. Only lately did I have the privilege of permitting one of the greatest of living violinists to hear himself play. It was an unique experience, and he was honest enough to confess his humiliation at the results of two trials, but also to declare his delight with those of a third. "I should like to listen to that again when I am old," he said, "so as to know how I played in 1892." There are many niceties which the best of artists overlook in the heat of playing, many trifling disturbances of the symmetry of utterance, on which the highest quality of beauty, that is, repose, depends, which can only be brought to his attention effectively (I do not wish to overestimate the influence of the critic—he, of course, is untrustworthy in the eyes of the artist) by enabling him to be hearer as well as performer. The phonograph is the only thing in the world which can work such a miracle.

IV.

Mr. Goodwin laid stress upon the value of the phonograph as a help in teaching relative pitch by means of dictation. He proposed that the pupil begin with transcribing simple melodies from cylinders prepared by the teacher, and be led on gradually to complicated harmonies. The importance of dictation exercises, I believe, is but slightly appreciated. As a training for the ear or the mere executant, especially the violinist or the singer, who is obliged always to observe intently the pitch of the tones which he produces, it seems to me that dictation is invaluable. If that be so, how essential is it to the would-be composer who does not wish to be tied down to the help of a pianoforte when in a fine creative frenzy. All musicians, I imagine, have found themselves more or less the slaves of what I may call the instrumental habit *i. e.*, of having their musical thoughts present themselves in the voice of their instrument and restricted by its peculiarities and limitations. A pupil who studies dictation from the pianoforte is very likely to associate keys and the distances between keys with the sounds which he is called upon to record. So a violin-player easily falls into the habit of identifying sounds with the points on the finger board and the strings of his instrument. These things may be mechanical helps, but, after all, they are crutches and hindrances to the free movement of the musical fancy. By using the phonograph one may accustom himself to apprehend the tones without this mechanical alloy, and (what is a circumstance of considerable moment) make his exercises in dictation (or perhaps it would be more correct to say notation), without being obliged to call in a second person to his assistance. The presence of the teacher would not be necessary, and the pupil could practice notation at home as he practices his other exercises.

This brings me to the subject which first drew my attention to the phonograph as an aid in the prosecution of musical science. It is gradually dawning on the minds of learned men that folk-music may yet enter significantly into ethnological study. Unhappily for the student, much of the material that has been gathered is nearly, if not quite, worthless, because unaccompanied by a guarantee of genuineness and unsophistication. Travelers are seldom musicians, and all musicians are not familiar with scientific methods of investigation. Too often, when they have written down the melodies of strange peoples, they have overlooked characteristic elements in them, or ignored them because they did not happen to agree with their system or notions of propriety and beauty. Of course, the value of such music, from an ethnological point of view, lies in these very elements. In this field the phonograph is of inestimable value. Properly used it makes a faithful record and preserves it for study under circumstances favorable to the best results. Here I speak with positiveness, because I have left the realm of speculation and entered that of personal experience. I have used the phonograph with excellent results in the study of aboriginal music, and it is in connection with this use of the instrument that I wish to give a few practical hints.

The first of these is, that if one wishes to obtain scientific accuracy, he must do the work of recording and transcribing himself. Neither can be safely intrusted to another person. So far as I know the instrument was first employed in this department by Dr. Walker Fewkes, who, in 1890, recorded some of the songs of the Passamaquoddy Indians in Maine. A year later he took up the study of the Zuñi Indians in New Mexico, and, not being musical himself, sent the cylinders for transcription to Mr. Benjamin Ives Gilman, of Cambridge. Mr. Gilman was, of course, bound down by the material furnished, but some of the results which he noted in the *Journal of American Archæology* were so surprising as to excite my suspicion.

Chancing upon his reply to some of my doubts expressed in the *New York Tribune*, while in Frankfort in the summer of 1891, I subjected some of the phonographs in the Electrical Exhibition holding there at the time, to some tests, and came to the conclusion that the greatest care is essential to avoid deception through some of the instrument's vagaries. Dr. Fewkes took the records with an instrument run by a treadle motor; Mr. Gilman made his transcription from an instrument provided with an electric motor. Now, to obtain perfect results, there must be absolute synchronism in the revolution of the cylinder in recording and transcribing. If the same number of revolutions be not maintained one will be at sea in the matter of pitch, both absolute and relative. In some work which I did last summer among the Indians in Canada I found a metronome to be of great assistance. By listening to its ticks and watching a little screw set in the pulley at the end of the main shaft, or permitting it to strike against my finger, I could regulate the machine to a nicety, there being a screw provided for that purpose. I made it a point to keep up a uniform rate of revolutions, so that when I reached home and began the work of transcription, I could note not only the key, but also the tempo of all the songs that I had captured. When, for any purpose, I varied the tempo of the machine in recording, I made a note of the number of revolutions made by the cylinder in a minute, so that I might afterward set the pace to correspond when I wished my Indian to sing for me in my study.

But there must not only be uniformity in the number of revolutions; the movement must be kept regular, or direful results will ensue. A slight change in speed suffices to change the pitch of the tones emitted, and against such changes one must continually be on his guard. The governor on the motor is not to be trusted implicitly; it will not prevent the shaft from revolving irregularly when one is using a defective battery, or there is a want of proper adjustment between the parts of the machine. It is, therefore, wise to use one's ears as a check on the phonograph, and promptly to investigate the latter whenever in the work of transcription irregularities present themselves which were not heard when the record was made. It would be most desirable if the phonograph could be provided with an attachment which would indicate the number of revolutions making by the shaft, and a motor whose steadiness could not be questioned. As between the treadle and the electric motor, the latter is undoubtedly preferable, but, for scientific purposes, I should like to see an application of clock-work with weights.

One other reason for individual work in both departments of phonographic work I will touch on only briefly, though it is of the greatest importance in the study of the music of so-called barbarous or savage tribes. The phonograph preserves the music modified by or alloyed with the personal equation of the singer. This must be eliminated if one wishes to obtain results which have scientific value; and the work of elimination can only be done if the investigator has studied the singer and noted the influences that were at work while he sang. Frequently changes of pitch result from a sudden access of enthusiasm or weariness, and unless this is known the record may present features that cause a great deal of useless brain cudgeling later. It is not wise to attribute characteristics to the music of a whole people because they are observed in the singing of some of its representatives. I have known this to be done. The musical qualifications of a savage must be known before the significance of his performances can be summed up. Yet I have known men who seemed to proceed on the theory that every savage has a correct ear and a perfect voice, and every instrument is built with scientific exactness. Naturally such men will make bewildering discoveries when they come to transcribe the records of their phonographs.

[For The Etude.]

A MODERN MUSICAL EDUCATION.

BY HENRY T. FINCK.

To be successful, a musical education must to-day be different from what it used to be—quite as different as is the social status of musicians from what it was formerly. In mediæval times musicians were so little esteemed that the strolling varieties were looked on as practically outlaws; they might even be killed without engaging the attention of the courts any more than is the case in San Francisco to-day when a Chinaman is murdered by highbinders. Every reader of musical biographies knows that in comparatively recent times even such great composers as Haydn, Mozart, and Schubert were treated very much like upper servants by the Austrian princes who gave them employment, while the condition of affairs in England is thus described by Sir Julius Benedict in his "Life of Weber":—

"In the huge reunions of the aristocracy artists were not expected to mix with the company: shut up, till everybody had assembled, in a small room; bid by insolent lackeys to enter the gorgeous drawing-rooms by a back staircase, even separated in some cases from the rest of humanity to avoid any contagion; commanded like any menial to sing their songs"—such was the treatment of the most distinguished artists a little more than half a century ago!

To-day, what a change! Think of the honors paid at Bayreuth to Wagner by emperors, kings, and grand dukes; think of the almost ridiculous adulation bestowed, a few months ago, on Mascagni at Vienna, where he was nearly killed by the excessive attentions of the highest classes of society, including royalty; think how, in our drawing-rooms, leading society people crowd around a famous singer or pianist, considering themselves honored by a handshake or a few moments' chat. The explanation of this change in the status of musicians may be found in a slight modification of the old saying—*tempora mutantur et nos mutamur in illis*—the times have changed *because* we have changed with them. In other words, musicians to-day deserve more honor than they did formerly, because they are no longer mere playing puppets, but educated men and women. Not that Hadyn, Mozart, Schubert, and Weber were without education, but they had to suffer for the general ignorance of members of their profession along with the rest; and, to be perfectly frank, it must be admitted that the education of the greatest composers of former centuries was very one-sided, and not nearly as general as that of modern composers like Schumann, Berlioz, Liszt, and Wagner, who wielded the author's pen as successfully as the composer's, and were interesting writers on other subjects than music.

The three composers who became chiefly responsible for the change by constantly and emphatically insisting on the dignity of their art and profession, were Beethoven, Liszt, and Wagner. Beethoven, feeling that genius was superior to the ludicrous "aristocratic" distinctions which modern Europe has inherited like a disease from mediæval times, treated the Viennese "nobility" as his actual inferiors. Liszt's attitude is shown in two well-known anecdotes. One day the Princess Metternich asked him insolently how his business was; to which he replied, haughtily, "Madame, I make music, not business." On another occasion, when he was playing at the Russian Court, the Czar talked loudly. Liszt suddenly stopped, and when the Czar sent to ask why he did not continue, he replied that "when the Czar speaks, etiquette commands that others should be silent." As for Wagner, he relates in his "Essay on Conducting" how Marschner once tried to persuade him of the uselessness of endeavoring to make musicians grasp the intellectual and emotional significance of what they were playing. But Wagner knew better; he appealed to the minds of his musicians, and the result was that, as even his enemies admitted, he was the most successful of conductors.

Thus we see how, as music was gradually developed from a mere playing with pretty tone-forms into an emotional art, a new class of interpreters was called for. To-day this is true more than ever; and students of music cannot make a greater mistake than to imagine that they can go forth prepared to conquer the world if they have mastered merely their technical exercises. What they want is a general education; they should not only practice but also read. Above all, they should be familiar with the literature of music, with some of the histories, biographies, and collections of criticisms. What a fund of instruction and suggestion there is, for instance, in Schumann's volumes of criticisms (which have been translated into English). They strengthen the reader's mind and form his judgment as exercise strengthens the body and forms the muscles.

Is your pupil discouraged by the amount of labor required of him, or by his slow progress? Let him read the biographies of great composers, and he will regain courage and fresh energy to work on finding that even Beethoven wept over his music lessons at first, and that both Weber and Wagner were told by their early teachers that they would never amount to anything in music.

It is a significant fact, as illustrating the tendency of modern musical education, that most of our conservatories which deserve the name have now made provisions for lectures on musical history. Private students have at their command numerous excellent histories of music, like those of Fillmore, W. S. B. Mathews, Langhans, Rockstro, Riemann, etc., all of which can be supplied by the publisher of The Etude. An excellent catalogue, of sixty-four pages, of all important musical publications in the English language may be obtained of Scribner's in New York; and a glance at it will surprise any teacher and student at the large amount of first-class musical literature at his disposal, and at the considerable proportion of this contributed by American writers.

Let me add two illustrations to show how much music gains in popularity and influence if its literary side is cultivated. The New York Philharmonic and Symphony Societies, and the Boston Symphony Orchestra, like the leading foreign orchestras, provide their audiences with analytical programmes, or, at any rate, with brief historic and biographic notes on each piece that is played. This arouses the interest of the hearers and makes them *more attentive*—a most important advantage in the case of serious music—for *listless listening* is the great bane of our concert halls.

Take another illustration. Suppose you were to play to a circle of friends the last of Chopin's mazurkas. They would no doubt find it interesting without any explanation, though they might marvel at its heart-rending melancholy; but if you told them that it was the last thing he ever wrote, and that he himself never heard it because he was too weak to get up from his bed and try it over on the pianoforte, the interest of your hearers would be doubled, and they would inevitably ask you to play the piece again. And so, in a hundred similar ways, does a knowledge of musical literature increase a musician's power and popularity.

THE PEDAGOGICAL ASPECT OF PIANO TEACHING.

BY EDWARD FISHER.

The teacher of the piano, botany, or whatever other subject, who aspires to true success in his vocation, should be specially and thoroughly equipped in two respects; first, with deep knowledge of his subject; second, with skill in the art of imparting it. And besides possessing these two grand requisites he should never cease to be a student, not only of music, but of human nature, art, science, philosophy, and many other things.

No one will deny that knowing thoroughly his subject is an absolutely essential qualification for the teacher. Comparatively few piano teachers however seem to regard the pedagogical aspect of their profession of sufficient importance to give it serious consideration.

It seems to be a commonly accepted theory that teachers are "born, not made;" which implies that pedagogy is a useless science, or indeed no science at all. Natural gifts are of course necessary as a basis to build upon, but natural gifts without proper cultivation are productive of many weeds along with the legitimate crop.

The music teacher stands in much the same relation to the pupil as the physician to his patient. The doctor first diagnoses the disease, after which he prescribes a remedy. The remedy must not only be adequate for the particular ailment treated, but must be adapted to the age, constitution, and other peculiarities of the patient.

A physician who had only learned the nature and properties of medicines without having thoroughly informed himself of the natural laws relating to the human body, would hardly be considered a safe one to employ. Fortunately for us the State compels candidates for the medical profession to pass certain prescribed examinations, by which the public is protected from ignoramuses and charlatans.

The music teacher in his special field is constantly doing for the pupil what the doctor is doing for his patient, namely, diagnosing musical diseases and prescribing remedies. Unfortunately the public here has not the same protection from imposition as in the medical, legal, and some other professions. The piano teacher's knowledge of musical and technical foods, medicines, etc., should be extensive enough to enable him to select the right thing for each individual man, woman, or child who comes to him for musical advice. This matter of prescribing the right thing, however, involves a considerable degree of knowledge about the mental and physical characteristics of those who are placed under his guidance. Foods and medicines that will nourish and cure the man may possibly kill the child.

It is from lack of judgment and skill in the selection of remedies that many well-meaning teachers commit serious and oftimes fatal educational blunders. They may have been well trained themselves, even to the point of being artistic performers, and yet failed to learn the rudiments of the teacher's art.

How, then, is skill in teaching to be acquired in the best and quickest way? The old maxim, "Learn to do by doing," has comforted and consoled many incompetent teachers, and assisted to confirm them indefinitely in their mechanical and irrational methods. A lifetime spent in wrong-doing does not necessarily teach the doer the right way. "Learn to do by knowing" should always precede and accompany the other maxim, in which case both become infinitely more valuable as educational principles. In order that the pupil may be so taught as to develop artistic powers of performance the teacher must constantly appeal to the pupil's capacity for *knowing*, after which the fingers will, so to speak, take care of themselves. Emerson says, "Thought is the seed of action, but action is as much its second form as thought is its first."

Let the piano teacher plant the right seeds of thought in the pupil's mind as the quickest, surest way of securing good results, technically and musically.

Whatever throws light on the laws of mental growth and development, be it a detailed account of new Kindergarten methods, a treatise on Psychology, a lecture on Pedagogical Science, a philosophical essay on Education; these and many other cognate subjects have a vital connection with the music teacher's profession. They should be earnestly studied with the object of making practical application of everything that may assist him in presenting in the clearest manner to the pupil's mind the manifold ideas relating to musical art.

—The difference between the meanings of the words "system" and "method" must not be overlooked. A system is a theory, or a science founded upon a principle. A method is a manner or mode of practically carrying out a system.

It is not this or that profession that gives you worth and importance, it is what you do in it.—*Thomas Tapper.*

[For The Etude.]

FREDERIC CHOPIN,

AS A STUDENT, PIANIST, AND COMPOSER.

BY FREDERIC DEAN.

Frédéric Chopin occupies a most unique position in the history of music. He belonged to no school, he was no one's pupil, he had no rivals, and has no followers. He has built for himself a niche of his own in the art temple. Before his shrine will ever be found those who worship the true, the pure, the beautiful.

A recent writer has called Chopin "the most snbjective of musicians," and it is true that in his works is to be found a perfect reflection of himself. His joys and sorrows, his inmost thoughts are there laid bare. And so, as in a deeper study of his music, we can better understand the musician, conversely, can we more clearly divine the meaning of his work by onr better knowledge of the worker.

Chopin was a born aristocrat. His mind, his manners, and his music were alike in their innate refinement. He lived upon the adnlation of the few and never counted the applause of the many. He himself was a dainty hot-house flower, and his melodies were never heard in such perfection as in his own scented drawing-room.

Chopin was a Pole, and never was a trner son found than he was to his unhappy country. So thoroughly wrapped up in her welfare is he that her sorrows are pictnred in his every note. Her music he chose as the vehicle for the expression of his genins. Her dance tunes he immortalized and gave to the names of polonaise and mazourka a place among the classics of the music world.

Now, this intense devotion to his country and to her mnsic was chosen by Chopin as his mission—his life work, and never does he shrink from his self-imposed task, never does he shirk his responsibility.

Chopin was neither a hero nor a saint. He was merely a man with many a weakness and many a fault. Bnt as an artist he was of the most severe, perfected type. Dainty in idea and execution, free from any taint of the common or vnlgar, his mnsic is that of the apostle of the beautiful. Mozart, the mnsic-medallion maker, was his model, Sebastian Bach, the severe classicist, his constant study. Snrely, George Sand was right when she said: "We must make great progress in onr taste and appreciation of the musical art, "before the works of Chopin can obtain the popnlarity they deserve."

AS A STUDENT.

Chopin was a composer before he was a stndent. Albert Zwyny was the lad's first teacher, and to him little Frédéric confided the secret that he had composed many little tnnes before his first lesson, bnt as he did not know how to pnt his "tunes" on paper he came to his teacher for assistance; and thus it seems that Zwyny's first work was in transcribing in mnsical nomenclature the melodies that had been teeming in the boy's brain. As a student Chopin worked hard and earnestly, not only at the mere mechanism of his exercises, bnt also in trying to solve the real meaning of the composer whose work he was stndying. He was grounded on Bach by Elsner, who for years had him in his care in his conservatory at Warsaw, and the trnth which he saw displayed in all of Bach's severely classical pages was ever a source of pleasure and profit to him.

The habit gained when a lad, of reading between the lines, soon came to be second nature to him, and this most profitable study of the works of other and older musicians was his greatest source of information. Even after leaving home and while in Vienna he writes of the progress he has made in his own work by stndying the scores of others.

This habit of studying the works of others is one too little in vogue these days, and yet it is one of the most efficient aids to any stndent. And to prove the efficacy of this mode of stndy, take this single instance:—

The one young American woman who has forced herself into conspicuous notice of late by the excellence of her orchestral and vocal writing has never had a lesson in orchestration or any of its kindred branches, and has learned all she knows by studying treatises by herself and *by hearing good music.* To every orchestral concert she attends she carries the scores, and with these before her *studies* the work she is hearing. And in much the same way Chopin studied the works of the masters.

AS A PIANIST.

When he was yet a lad Chopin was discovered one day with a mechanical contrivance of his own design and manufacture, which he said he had made to fasten on his hands at night to spread his fingers further apart. "For," said he, "I must be able to strike long chords and my hands are naturally too small." And these are the "elfish fingers" of which Moscheles has so much to say! Mr. Haweis, in his encominm of Chopin, speaks of the "extension of chords strnck together in arpeggio, the little gronps of snperadded notes falling like light drops of pearly dew upon the melodic figure." Who can compnte the pains taken by this yonth to fit his fingers for the work they had in store!

As a boy Chopin was the drawing-room wonder of his native town, and mention is made of a concert given for the poor at which "little Fritzchen" was the chief attraction, when he was in his ninth year. In after-life mnsical Enrope made a place for Chopin as an execntant similar to that in which they enthroned him as a composer. As his music was for the few, so was his interpretation of it. Too dainty, too refined for the mnltitude, it won universal applanse from the *connaisseurs.* Chopin's own opinion was that he was not fit for concert giving. "The pnblic intimidates me—its breath stifles me," was his own smmary of his pnblic performances. But once in the seclnsion of a salon, and snrrounded by congenial spirits, he is a different creatnre and his fingers seem possessed of truly magical powers.

AS A COMPOSER.

"Leave him alone. He does not follow the common way, becanse his talents are nncommon, but in time his works will reveal an originality heretofore nnknown."

So spake the boy's tutor, Elsner, when the wiser heads were for shntting off the so-called "extravagances or fancy" which yonng Chopin began to display even in his boyhood, and this permission given him early in life to roam abont at will in the realm of composition Chopin has never seemed to abnse, bnt has ever had a definite object in view.

He was once stopped in his playing by a friend who snggested that he did not dwell long enongh on some melodious *motif.* "Ah," he replied, "I am always thinking of my conntry, and then I vent my indignation at her wrongs in those runs and scales over the piano which yon call excesses." And this love of his conntry and sympathy with her woes is the great key to Chopin's mnsic. As a boy he roamed the woods and acquainted himself with the sonnd of every bird; he delighted in wandering from village to village, picking up the old folk songs and dance tunes of the people. And it is the use made of these home airs that makes his mnsic what it is. At his first appearance as a pianist, when a lad, he improvised beantiful little embroideries for the tunes with which he was so fascinated. At his first appearance in Vienna the piece that charmed his andience the most was a Polish dance, and this was redemanded so often that at its last hearing the player found his andience dancing on the benches to its rhythmic cadence.

Chopin, in his younger days, wrote for the orchestra, bnt as he grew older he confined himself more and more to compositions for the one instrnment of which he was so fond, and from which he as an execntant brought such marvelous resnlts. And in his later orchestral scorings there is ever apparent a timidity with which his works are scored—as if the composer were not any too well acquainted with the various instruments and made but sparing use of the resonrces at his command.

And so it is as a composer of piano music that he must be jndged, and as Schubert and Franz confined their talents to the writing of Lieder, so did Chopin in his self-imposed restriction to one form of his art devote all of his energies, all of his genins to the perfection of piano music.

His pieces nnmber but eighty-one all told, and make but a thin volnme for the work of a life-time. Bnt it is a set of perfectly cut cameos, upon each one of which has been lavished infinite care, infinite talent.

"Is Beranger the less a poet because he poured all his thought into the narrow limits of a song?" answered Liszt when questioned about the "great works" Chopin had written. And the greatest of Chopin's "great works" is this very restriction to one form of composition, for, content to be great in small things, he has, by the very perfection of his art, won for himself a position second to none in his day and generation.

THE TEACHER AS A MISSIONARY.

BY E. B. STORY.

[Mr. Story, in the December number, speaking of the possibility of service by the teacher for the pupil in the securing of various qualities necessary in a good character, mentions (1) Humility, (2) Application, (3) Persistence, and (4) Regard for the Rights of Others —Ed. Etude].

V. Truthfulness. The genius of the modern "scientific" method of investigation is in the acceptance of absolute trnth regardless of resnlts. Under such a method of stndy old-time fables and traditions, once implicitly believed to be true, are proven of no more value than mere fairy tales, and we are placed on an enduring basis of truth concerning such matters. One of the great advantages of the study of mathematics is that it leads to an appreciation of trnthfnlness; for accnracy is bnt another name for trnth. The child who makes twice two to be five is telling an nntrath and may be corrected on that gronnd. By the same argument the mnsic stndent who makes faulty time, who omits notes, who changes in various ways the music that he is pretending to play, is guilty (althongh, perhaps, nnwittingly) of similar untrnth. Since mnsic is resting so completely on a basis of mathematics, the method of stndy that calls first for accuracy is the scientific, and therefore the permanently valnable one, and the teacher who is striving to secnre correct work from his pupils can very snccessfully argue that "honesty is the best policy."

VI. Sympathy. Althongh the basal strnctnre of mnsic is mathematics and all true beauty is conditioned on trnth, yet the composer and the interpreter alike deal with an emotional language which has a thonsand and one varying shades of expression. As the swelling tide of the sea has its steady onward movement and yet its connt less ripples and cross-currents on the snrface, so a composition contains both regular and irregular phases of motion. Interpretation of a composition consists in the effort by the player to discover the emotional moods of the composer and to reprodnce them in the performance of the piece. If sympathy is "fellow-feeling," then the pupil has abnndant opportnnity to acquire it, for he will donbtless first endeavor to feel as the teacher feels, to be exalted or depressed, to be excited or tranquilized as he tries to reproduce what the teacher has illnstrated in the lesson, and, later, having gained in experience will in turn become a direct interpreter of the composer himself. To be swayed by the joys or sorrows of another, by his delicacy and refinement, by his heroism and earnest passion, snch are some of the privileges of the music student, who may increase in sympathy as in other virtnes; and the teacher may largely infinence in right directions if he will.

In these days when so many parents are throwing off responsibility concerning their children and sending them to be trained by teachers, when writers of magazine articles are arguing that children should be allowed to have their own way and dictate their own studies, pleasnres, dress, etc., the teacher has added responsibility thrust upon him. If parents will not teach self-control, obedience to authority, respect to elders, and like virtnes, the rising generation will fail to secnre them nnless the teacher accepts his sacred privilege. Accepting it, he may feel sure that his life work has its moral influence, perhaps stronger and more enduring than its intellectual or musical.

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LEADING THOUGHTS OF LEADING MUSICIANS.

A REPERTORY—EDWARD DICKINSON.

A GREAT embarrassment and source of weakness on the part of those just entering the teaching profession comes from the lack of an extensive teaching repertory. Always to be able to select exactly the piece or étude that is best adapted to the needs of a particular pupil at a particular time requires a large acquaintance with musical works of all degrees, and it takes years to acquire such a knowledge. Most young teachers entirely depend upon getting this knowledge as they go along, and the result is that for a long time they have to give pieces with which they have either an imperfect acquaintance or none at all. They must make many faulty selections, or else confine their pupils to a narrow and defective routine. A vast number of young people begin teaching with no knowledge of music except of the few pieces and études they have "taken" from their masters. And they think they can teach music!

Acquiring a wide acquaintance with music for teaching purposes, as well as for one's own culture, should be an inevitable part of the work of a student who intends to become a teacher. It is time that all heads of musical institutions insisted on this. Of course, only a few are so situated that they have access to a musical circulating library, but there are other ways of accomplishing the purpose. Get the advice of an experienced teacher, which is always obtainable; make notes of pieces you hear or whose titles you see on programmes in musical journals; ask publishers to send you useful selections on approval, and then—spend a little money. Make a collection of a hundred or so of the lighter and easier compositions of the present day. As for the best works of the great masters, they should, of course, be in every student's possession and the object of constant study. Do all this, I repeat, while you are a student; don't wait until you have begun to teach. It need not cost a great amount of money, but some expenditure for this purpose is necessary. No teacher of any other subject, so far as I am aware, ever begins without knowing beforehand the things he is to teach.

Will not some eminent American teacher compile and publish a graded list (not too voluminous) of pieces suitable for teaching? It would be of inestimable value to students who wish to qualify themselves properly, and a belated prize to thousands of young teachers who are often distressed because they do not know what to give a pupil next.

SOME PEOPLE WHO ATTEND CONCERTS—FRED. A. WILLIAMS.

There are people who seem to attend concerts for the sole purpose of talking. They do not enjoy the music, for they do not listen to it. They also mar the enjoyment of persons who would like to listen. Not long ago, while at a concert, I was unfortunate enough to be seated near some people who kept up a continual conversation while some of the most beautiful music ever written was being played by artists. Just as a string quartette finished a beautiful Andante by Beethoven, I heard one of these persons say *he* could not hear any *music* in that. He supposed it was because it was *too classical* for *him* to understand; thought he was not educated up to such music, etc. I thought he told the truth in one sense of the word, for an *educated* person would at least have had the manners to keep quiet at such a time. But I thought had he taken the pains to listen and possessed a particle of feeling in his soul (if he had one), he would at least have been touched by *such* music.

These people belong to that class who arrive at concerts late, and generally leave the hall just before the last number is played. This is often very annoying to people who have the good manners to stay until the programme is finished, and is also an insult to the musicians. It is true that programmes are often so long that a great many people become tired out before they are finished. Therefore short programmes, as a rule, make the most successful concerts.

MUSICAL PITCH—RICH. ZECKWER.

At the meeting of the M. T. N. A. in 1885, a committee, consisting of W. Miller, the late Dr. Maas, and the writer, were appointed to consider a pitch for the adoption of a national pitch for the U. S. A. Our report recommending the French pitch (870 single vibrations) was adopted at the New York meeting, 1886; but it is doubtful if the resolutions were ever kept by the M. T. N. A. One of the resolutions was that at all the meetings the pianos should be in French pitch. This year the piano manufacturers, under the very able guidance of Mr. Levi Fuller, have adopted the French pitch, and these manufacturers will undoubtedly accomplish what the M. T. N. A. failed to do, *i. e.*, the establishment of a fixed "A" for the U. S. A.

In 1884 the pitch of the different manufacturers of organs and pianos was as follows:—

	VIBR.
Steinway & Son	C3, 272.2
Decker Bros	269.7
Music Hall Organ, Boston	271.2
Albert Weber	270.3
Hook & Hastings	270.2
Mason & Hamlin	269
H. F. Miller	268.8
Boston Symphony	268.7
Chickering & Son	268 5
New England Organ	268.1

November 16–19, 1885, a conference was held by musical representatives of all European nations in Vienna, and a standard for A = 870 single vibrations or 435 double vibrations at a temperature of + 15 degrees Celsius.

In the tempered scale, if C3 is taken from A3 = 870 vibr., it will have 517.305 vibr. If 512 is taken for C3 (Gammes des Physiciens), "A" would make 861.078 vibr.

THE ARPEGGIO—S. N. PENFIELD.

We wish to call attention to the use of the fourth finger, in place of the third, in arpeggio playing. Out of thirty-five who have recently become my pupils not one used the proper fingering in arpeggio playing. This certainly shows very poor instruction, or improper use of arpeggio studies and total inattention on the part of the teacher to his pupil. It further shows lack of thought and study by the pupil. In this connection we cannot too highly recommend to the earnest student the practice of Kohler's studies, Op. 60. They cannot be, at least are not, equalled by any other studies published. Dry, yes. They must necessarily be dry for usefulness, though with proper study they can be made very interesting. No person wishing to be a well-grounded pianist should neglect to practice these useful studies. Beside these arpeggio studies in this book will be found many scale studies which are unsurpassed for learning to control the fingers.

THE "ARTIST"—FRED. W. ROOT.

The word "ARTIST" is used too loosely. Given a worthy musical composition, a competent performer, and an intelligent listener, and yet art may not enter into the performance. The performer may be entirely absorbed in the scientific side of his work. On the other hand, he may be like the positive pole of an electrical apparatus charged with a force, which, if he can complete the circuit between his mind and that of the listener, will produce that divine spark which is properly called musical art. He can send tingling through the soul-fibres that wonderful current which transports men. Many cultivate the technique to the point of artistic ability, but very few cultivate those subtle powers of thought and feeling which enable them to realize *art* by giving its thrill to their hearers.

EDUCATED MUSICIANS—H. A. CLARK.

Much as the social status of musicians has improved of late years, there is still room for greater improvement. This advance must be made by the musicians themselves. While it is true that the musician should be familiar with musical literature, it is of far more importance that his intellect should be expanded by a much wider cultivation than this literature alone can give. The charge that "musicians know nothing but music" is often made and too often with justice, although, happily, as Mr. Finck truly says—the reason for the reproach is growing less every day.

HINTS AND HELPS.

—Music is a stimulant to mental exertion.—*D' Israeli.*

—As the study of geometry trains the mind in the abstract, so the study of music trains the emotions in the abstract.—*Anon.*

—I regard music, not only as an art whose object it is to please the ear, but as one of the most powerful means of opening our hearts and of moving our affections.—*Gluck.*

—Music is never stationary; successive forms and styles are only like so many resting places; like tents pitched and taken down again, on the road to the Ideal.—*Franz Liszt.*

—The popular mind, when left to itself, has a natural sympathy for music that, truly and healthily, reflects the genuine emotions of mankind, and there is no more effectual way of working upon it than by music of an elevating kind.—*Thibaut.*

—One's manner of teaching, no doubt, has more to do with his success or failure than the matter which he attempts to teach. Many teachers do not know how to tell what they know, many more do not appreciate the value of judicious praise, and very few have the knack of properly correcting faults.

—Parents and teachers cannot be too careful in their treatment of very young children. Early impressions are ineradicable. The very young child can be instilled with an utter loathing for music, or an ardent delight for it, in accordance with the manner in which it is first treated. Be exceedingly careful, then, about the first lessons.

—Touch is the art of making the tone, in piano-playing, not only *beautiful*, but of making it, in its various combinations, in the *right manner*. The latter is the foundation of the former. In order to understand each, it is necessary to know the difference which the tone, and, in consequence, the touch can and should have.—*A. Kullak.*

—The future mission of music for the millions is the discipline of emotion. What is the ruin of art? *Ill-regulated emotion.* What is the ruin of life? *Again, ill-regulated emotion.* What mars happiness? What destroys manliness? What sullies womanhood? What checks enterprise? What spoils success? Constantly the same—*ill-regulated emotion.*—*Haweis.*

STUDY SHOULD NOT CEASE.—It takes at least seven years' unremitting study to become proficient upon any one instrument, and following the termination of even that period, there yet remains so much to learn that one can never hope to reach the point where he can safely cease the battle, and cry—victory! It is, therefore, worse than stupidity for any man to sit down under the conviction that he knows all, or can do all, that is to be known or to be done, upon any one instrument. Such action exhibits a state of egotism in the perpetrator that would be contemptible were it not ridiculous. There exist many people of this kind in all professions; in fact, they are in the majority for they find it easier to believe in a limit of knowledge than to exert themselves to extend its borders into the great beyond.—*Library and Studio.*

TRAINING THE HANDS.—In pianoforte playing, first, each finger must be trained to stand upon its key and with perfect ease sustain the entire weight of both hand and arm. In so doing, the finger must not push downward, but simply stand in its place. In standing upon the feet, an effort to push down upon the floor is not only tiresome, but needless; for, without any such effort, one's entire weight rests there. In a normal condition of health one is not conscious of one's bodily weight, either in standing, walking, or running, save in the form of a feeling of security of footing. When a finger stands upon its key, the elbow must not be raised nor held outward from the body, for otherwise it will act like a wing, and keep back arm-weight which should form the natural ballast of the hand. At the same time, as the shoulders should never droop in walking, so the wrist should not sag, but should be kept up to the level of the knuckle-joints, and somewhat above both the elbow and the second joint of the fingers.

A. R. PARSONS.

PUBLISHER'S NOTES.

Now-a-days teachers have great advantages which make it possible to produce better results, artistically, with pupils. The musical profession is not a rich one; those engaged in it are not always in a condition to develop all the power possible; hence, often with feeble light the teacher sets out to guide others. The teachers have now now at command numerous text-books on every branch of music which are unerring guides. This is the day of fine editions of all standard works, edited with critical notes, which are invaluable to the student. Pianos can be afforded by families in moderate circumstances, owing to decreased cost. Cabinet organs are found in the humblest of homes. The teacher now has a wider scope for operation. Musical culture is spreading rapidly. The future is still more promising. Whatever is accomplished in any community is generally through the efforts, enterprise, and enthusiasm of the teachers. The day has gone by when a teacher can give instruction in a haphazard way, without any system, aim, or purpose. A clearly-defined plan must be had first of all. We have for years been at work issuing a better class of text-books, particularly for piano. We have had the good will of the teachers and the co-operation of the leading musicians, but we wish to impress on teachers to use only first class things, be it a piece of sheet music, a text-book, or a volume of pieces or song. Those teachers who cannot afford to take lessons from leading musicians should do the next best thing, and possess their works. The four volumes of "Touch and Technic," by Dr. William Mason, are all the profession needs for the groundwork of piano technic. They produce the artist. They are up to the times. They are interesting and comprehensive. Let those who do not possess them go to work and study them diligently. They require considerable from the teacher; but they possess all that can be asked in the way of pure technic. A teacher knows, while using these, that they are considered the best and, are, perhaps, now used more by leading teachers than any other system of technic. "Touch and Technic" has taken the place of many études of Czerny, Köhler, etc. The stepping-stone from "Touch and Technic" to pieces is short. The other work by W. S. B. Mathews, "Standard Course in Piano Studies," fills up this place. Four volumes are ready; the fifth will be in January. The studies are culled from the best sources, and are rather more like pieces than studies. With these works the teacher's task is made easy.

We wish all our customers and readers of THE ETUDE to remember that we will furnish them with any information possible regarding things "musical." We take pleasure in doing so, and want all to feel that they are at liberty to call upon us as often as they have need. Should you, for example, wish to know the contents of some book you see advertised, or description of some piece of music, or prices on quantity of books, or any other of the many questions that you may wish answered, CALL on Us.

In the advertising pages will be found the table of contents of two new works—"Classic Piano Solos" and "Classic Piano Solos for Young People." These volumes contain a fresh list of excellent pieces. Most are new, but those that are old are standard. These volumes can be had in all styles of binding. If you desire something good and new, examine the contents of these two volumes.

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THE rush of the holidays has prevented the progress on the new works we intended to issue in December. The special extraordinary offer of eight works will, therefore, be continued during Jannary. We here repeat the offer:—

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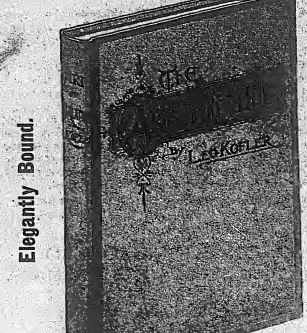

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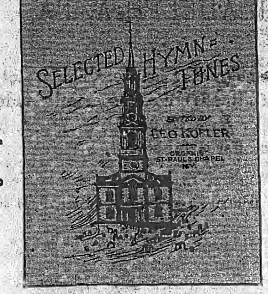

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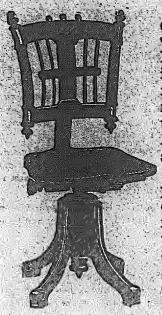

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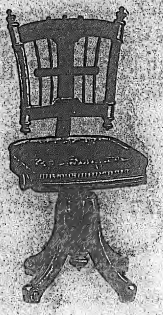

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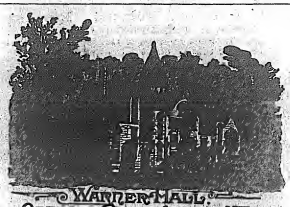

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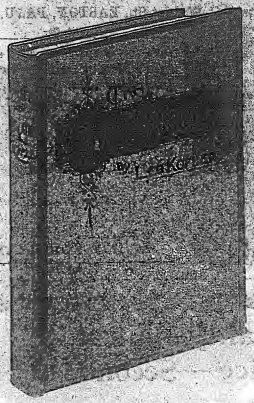

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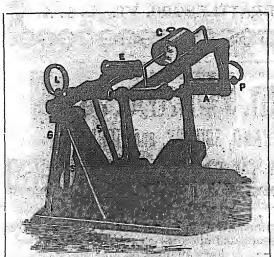

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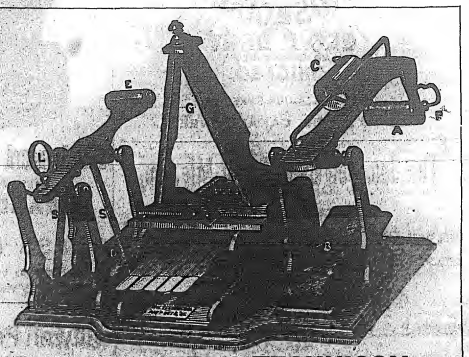

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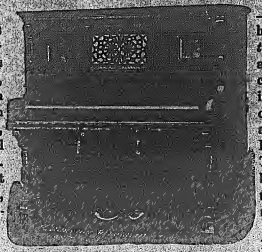

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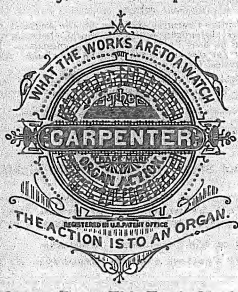

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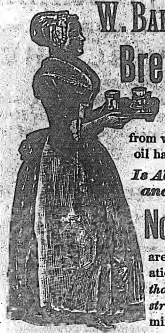

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